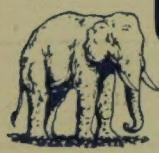


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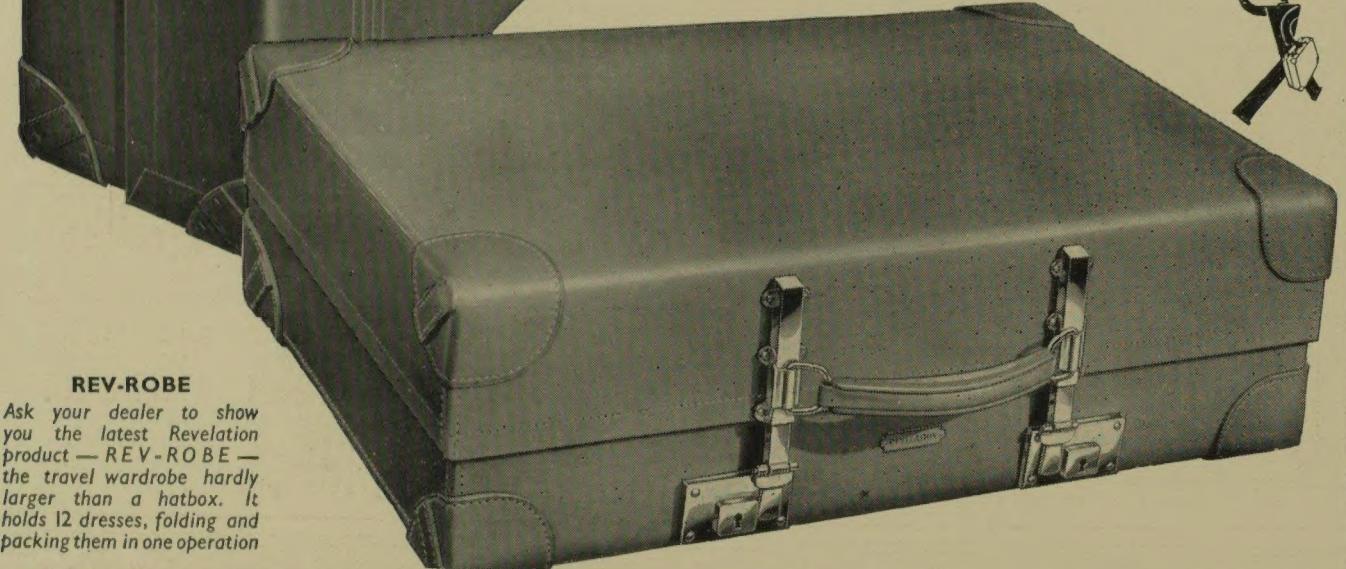
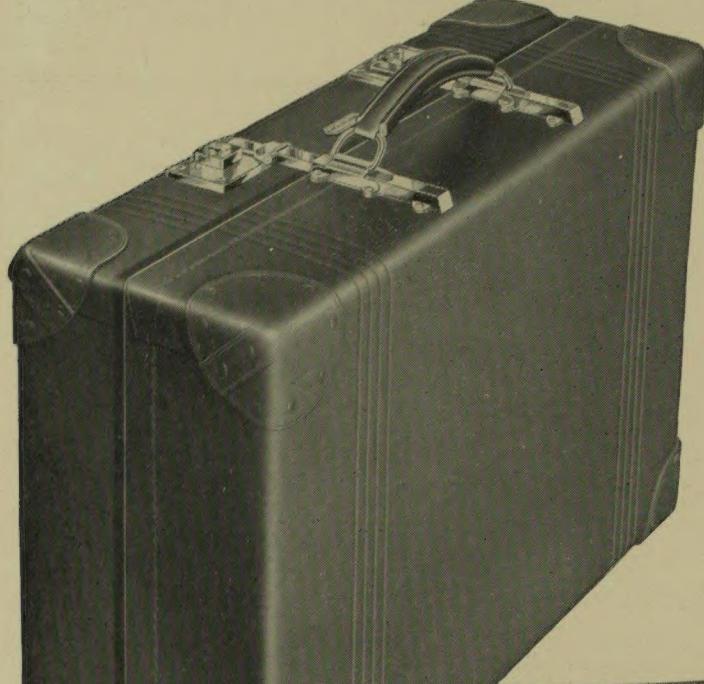
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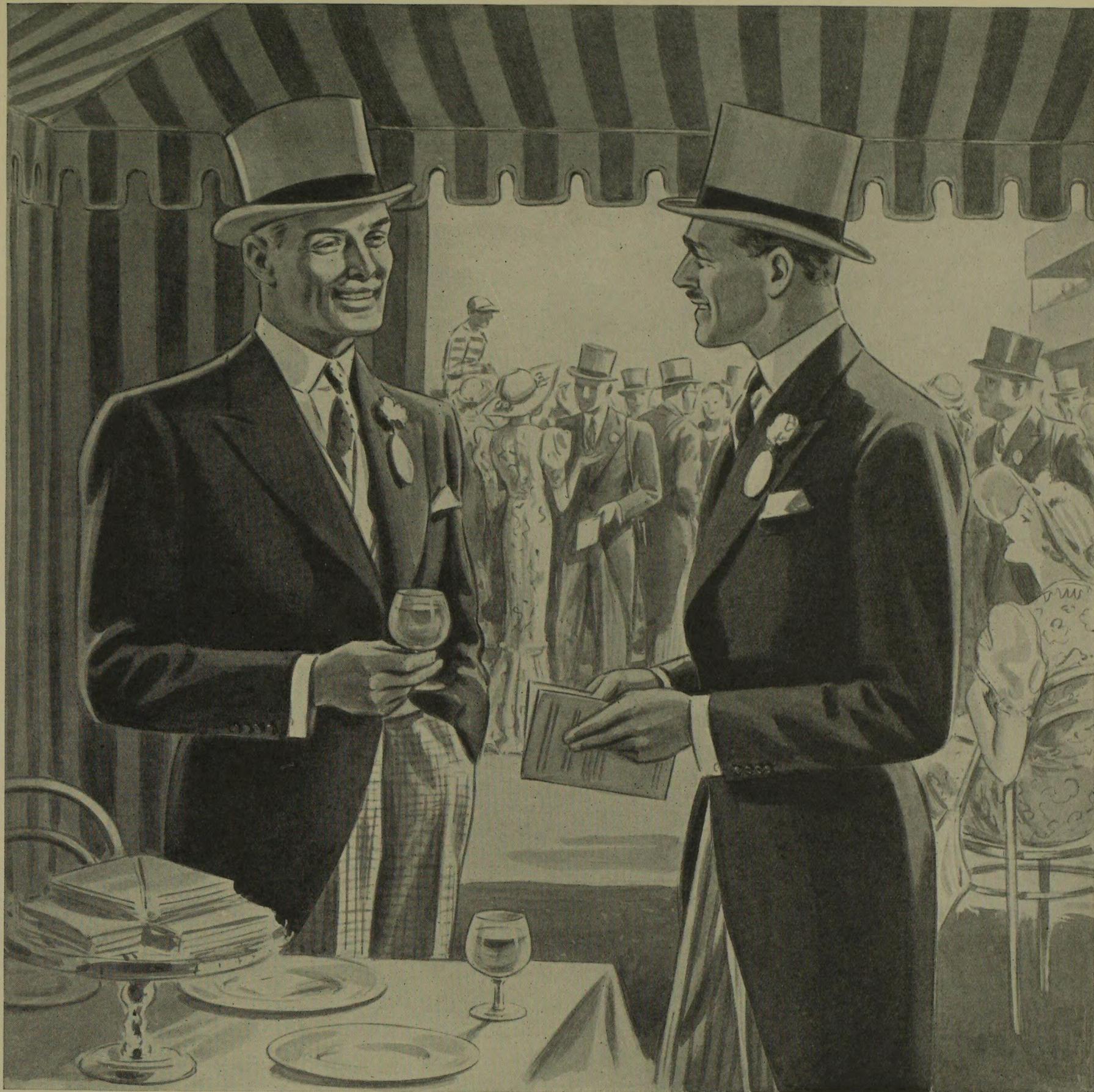
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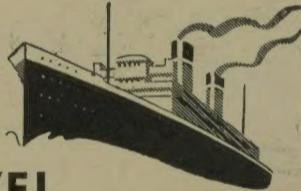


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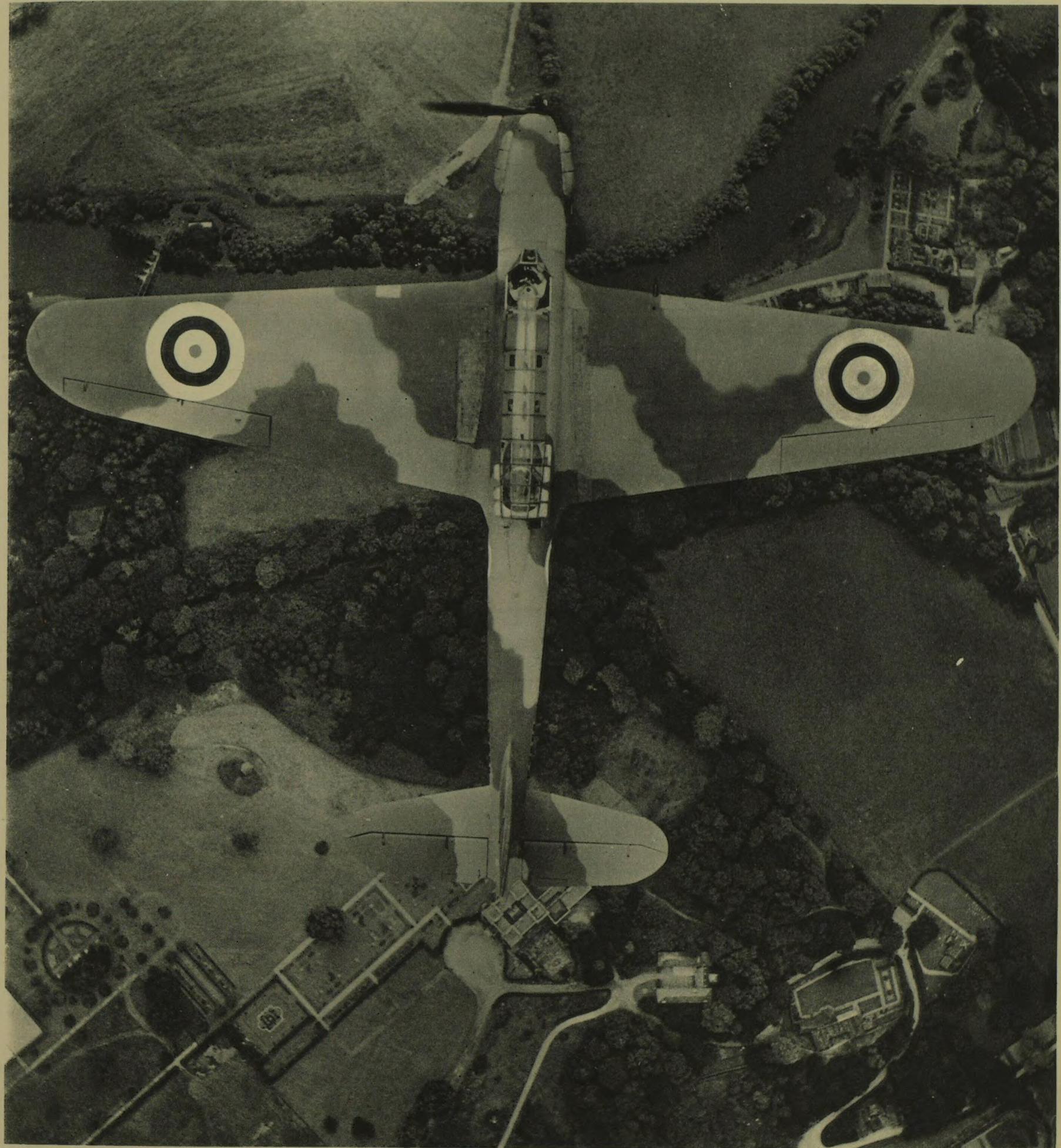
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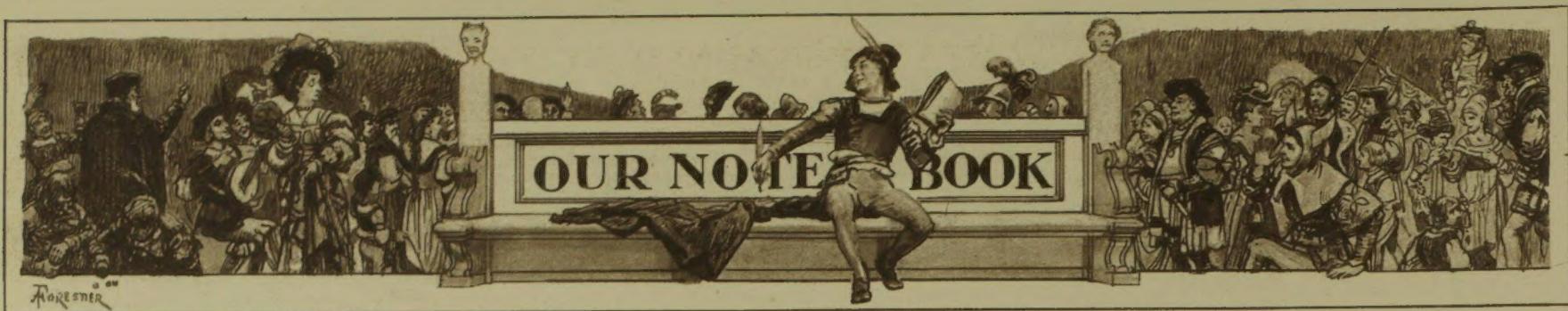
SATURDAY, JULY 17, 1937.



CAMOUFLAGE FOR AIRCRAFT, AKIN TO THE DISRUPTIVE COLORATION FOUND AMONG ANIMALS AND MOTHS: A "FAIREY BATTLE," RENDERED INCONSPICUOUS AGAINST LANDSCAPE, AS SEEN FROM ANOTHER AEROPLANE ABOVE.

Camouflage in nature, as represented by protective coloration of animals, has often been illustrated in our pages, as, for example, disruptive patterns on moths (in our issue of October 31 last), which suggest a comparison with the above photograph. In a recent number of "Flight" it was stated: "The Air Ministry has decided that all medium bombers, heavy bombers, and Army co-operation aircraft in production for the Royal Air Force shall be camouflaged with one of a number of schemes of 'shadow shading.' . . . Briefly, 'shadow shading' implies the application of large, irregularly shaped patches of dark green and dark earth colouring to the side and

upper surfaces of an aircraft, the lower surfaces being finished in a dull black effect known as 'night,' with a view to deadening the reflections of searchlights. . . . The revival of camouflage for war machines (Great Britain is by no means the only Power to specify it) recalls the schemes which appeared spasmodically during the war years. Germany made the most extensive practical use of camouflage, and developed some amazing systems. The first principle observed by the Germans was to paint upper surfaces dark and lower surfaces light, closely following the natural colouring of animals and birds."



By ARTHUR BRYANT.

I AM afraid that certain words of mine, written at the head of this page last week, may have caused pain to some of my readers in a way that they were never intended to. For in writing of the English genius for making gardens, I prefaced my praise of a great national virtue by a paragraph of self-depreciatory, and what were meant to be jesting, observations about what are humorously regarded as our failings. The history of literature is full of sad examples of the fatal consequences of attempting to be ironical in print: Defoe, if I remember, was threatened with the pillory for his attempt to preach toleration by solemnly advocating the extermination of Nonconformists in "A Short Way with the Dissenters"; while Swift, the lifelong champion of Irish wrongs, got himself into trouble by suggesting that the surplus babies in John Bull's other island had better be eaten. He was accused of being a cannibal.

I should hate to be put in the pillory, though it seems a just enough fate for an incompetent writer, and one that I probably richly deserve. But I should hate still more to be thought of as one who held the belief that gardening was the only virtue of my countrymen. What I had meant to imply was that, whatever foreigners or we ourselves might say in depreciation of our racial characteristics, we certainly did know how to make gardens, and that those gardens showed, despite all false and superficial impressions, the kind of people we really were. Somewhere in his writings Kipling makes an old soldier, returned to his native land from foreign parts, say—

If England were what England seems
An' not the England of our dreams,
But only putty, brass and paint,
'Ow quick we'd chuck 'er—but she ain't!

That was precisely what I had meant to convey. But I put it badly and clumsily. Kipling, in four lines of genius, put it beyond the reach of misunderstanding.

I am not one of those who think that the English were born without faults, or that they were created by Providence for the express purpose of setting an example to the rest of the world. But I confess to a certain pardonable pride in my own people, by which, incidentally, I mean not Scots, or Welsh, or Irish, but what I happen to be myself, that is, "mere English." I even go so far as to think in my secret consciousness that there is no people in the world who possess so many virtues of permanent benefit to mankind as the English. Some lines of Earl Baldwin's, which I had occasion to quote a few weeks ago in a little book I wrote on their author, express better than any words of mine could the source of that inner pride in one's own folk. "I regard it," he said in a speech made in a dark hour, when pride in English accomplishment stood far lower than it does to-day, "as of the greatest value to myself that during the formative years of my life and during the ten and twenty years when I first started work in the world, I worked in close contact with all classes of people in this country, and enjoyed, through no credit to myself, the goodwill which I have inherited from generations that have gone before me, and left behind a name for honesty, fair play, right judgment and kindness to those with whom they worked. Through that, whether I succeed or not, I believe I

have an understanding of the mind of the people of the country which I could have gained in no other way. It is through this that I have that ineradicable belief and faith in our people which sustains me through good times and evil." In a humbler sphere, travelling about the country, lecturing for many years in village schools and the halls of little towns,

profound certainty in ourselves that stand us in such stead in the hour of peril and adversity are apt to degenerate into sanctimonious complacency when times are too fat and comfortable—

Ancient, effortless, ordered, cycle on cycle set,
Life so long untroubled, that ye who inherit forgot.

It was of that perilous pride that Kipling was writing in those bitter verses which he called "The Islanders," and whose cutting opening lines so enraged our fathers when they first appeared—

No doubt but ye are the
People—your throne
is above the King's.
Whoso speaks in your
presence must say
acceptable things.

Yet when the day of reckoning for pride and sloth comes, the English never flinch from their punishment nor fail in the last resort. They stand, "and earth's foundations stay."

That is the essential greatness of the English, and the explanation of their amazing success. "How to pull the English off," wrote Walter Page, the American Ambassador in London, in the grimmest hour of the war, "that's a hard thing to say, as it is a hard thing to say how to pull a bulldog off." Like the old Romans, they have strength. And their strength is not the mere physical and therefore transitory strength of brute force. It depends on an

inner strength of the spirit; on faith and mutual trust in one another and in a fixed belief in ultimate justice and kindness of dealing and decency of behaviour. Sometimes, as I have said, that belief degenerates into sanctimonious self-righteousness; it is then that we are seen by our neighbours as humbugs and hypocrites. There is something in that traditional criticism: Dickens, who knew his England, did not draw his Chadbands and Pecksniffs from mere imagination. Yet, whenever it is put to a real test, the English belief in moral goodness, and their readiness to die in the last ditch for their standards, win the trust and the admiration of the world. That is a great thing to be able to say of any breed of men; it is what Shakespeare meant when he said that England was dear for her reputation through the world. Long hence, when "all our pomp of yesterday is one with Nineveh and Tyre," we shall be remembered, not for the extent of our Empire or our fabled wealth, but for the high courage and chivalrous faith of generations of humble English men who lived and died true to the code they had set themselves.

That is the essence of our patriotism; that our pride is not in our dominion over palm and pine, hard-bought as it has been, but in the courage and faith that went to win it, not for the sake of what they won, but for themselves. The patron hero of England was not a conquering king or a Solomon of incomparable wisdom and wealth, but a simple knight-errant who made it his business to go about the world conquering dragons and rescuing the oppressed. Whatever the reality may sometimes have become in a confused and uncertain age, the ideal still remains, and, so long as it does so, we shall remain a great people. And so long also as it does so, there is no harm in laughing at ourselves and in allowing others to do so. We can afford that salutary exercise, because all the laughter and criticism in the world cannot deprive us of our faith.



A DELEGATION FROM THE ANCIENT AND HONORABLE ARTILLERY COMPANY OF BOSTON AT THE PARENT BODY'S FOUR-HUNDREDTH ANNIVERSARY CELEBRATIONS: THE COLOUR-PARTY WITH THE UNION JACK, THE STARS AND STRIPES, AND THE STATE FLAG OF MASSACHUSETTS.

The Ancient and Honorable Artillery Company of Boston was founded by emigrant members of the London Company, their first Commander being Captain Robert Keayne who had been admitted a member of the H.A.C. in 1623. Their Charter was granted in 1638. As the H.A.C. is this year celebrating its four-hundredth anniversary, a delegation from the Boston off-shoot was present at the pageant at Armoury House on July 10, and at a service at St. Paul's the following day.



A PAGEANT OF REGIMENTAL HISTORY COVERING FOUR HUNDRED YEARS OF THE H.A.C.'S EXISTENCE: BOWMEN OF THE FRATERNITY OF ST. GEORGE IN 1537, A STUART MUSKETEER AND INFANTRYMEN OF 1829 AT THE HONOURABLE ARTILLERY COMPANY'S ANNIVERSARY CELEBRATIONS AT ARMOURY HOUSE.

and mingling in daily work with workaday English men and women, the writer of this page was privileged to gain something of the same faith.

By that he does not mean that he is blind to the failings of his race. The phlegmatic calm and the

DIVIDED PALESTINE: NEW STATES PLANNED BY THE ROYAL COMMISSION.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS.



THE NEW PALESTINE PROPOSED BY THE ROYAL COMMISSION: A PICTORIAL MAP SHOWING IN WHAT DEGREE THE PROPOSED JEWISH STATE CORRESPONDS WITH THE JEWISH-OWNED LAND; AND THE ALLOCATION OF THE FERTILE COASTAL PLAIN.

The main features of the recommendations of the Royal Commission on Palestine are: separate Jewish and Arab States (the latter linked to Transjordan); and a permanent British mandate over the Holy Places, Jerusalem, Bethlehem, and Nazareth. The pictorial map given here is designed to show the degree in which the new Jewish State corresponds with the blocks of Jewish-owned land. It will be seen that the coastal strip and the Galilee area do, in fact, include the bulk of the Jewish-owned land, though there are large blocks outside, in the Gaza plain, round Beersheba, and just south of the Sea of Tiberias. On the other hand, considerable tracts of Arab-owned land are left in the Jewish area. Suggestions are made in the Report for the arrangement of exchanges. A precedent, it is remarked, is afforded by the exchanges between the Greek and Turkish

populations, following the Greco-Turkish War of 1922. The Hula basin, which affords an excellent opportunity for development and colonisation, is all left in the Jewish area. Moreover, the proposed frontier necessitates the inclusion in the Jewish State of the Galilee highlands between Safad and the Plain of Acre. This is a part of Palestine in which Jews have retained a foothold almost, if not entirely, without a break since the Diaspora (Dispersion) to the present day, and the sentiment of all Jewry is deeply attached to the "holy cities" of Safad and Tiberias. The Report recommends that Jaffa, an essentially Arab town, should form part of the Arab State. The Report also recommends a temporary continuation of the British Mandate in Haifa, Acre, Tiberias, and Safad, where there are large Arab communities.

PALESTINE TO BE "BISECTED" BY A MODERN "JUDGMENT OF SOLOMON"? PLACES CONCERNED IN THE PARTITION SCHEME.



TOWN-PLANNING ON A SYSTEM OF CONCENTRIC CIRCLES, WITH RADIATING FIELDS BEYOND: THE JEWISH COLONY OF NAHALAL, ON THE ROAD BETWEEN NAZARETH AND HAIFA, AS SEEN FROM THE AIR.



A JEWISH ENTERPRISE WHICH THE JEWS COMPLAIN IS INCLUDED IN THE PROPOSED ARAB STATE: THE POTASH WORKS ON THE SHORES OF THE DEAD SEA; SHOWING GREAT EVAPORATING PANS—AN AIR VIEW.



ORANGE-TREES ENVELOPED IN TARPAULINS BEING FUMIGATED TO DESTROY INSECT PESTS: A FORM OF CULTIVATION PRACTISED NEAR JAFFA BY ARABS, WHO RESENT THE INCLUSION OF THEIR GROVES IN THE JEWISH AREA.



A CAUSE OF COMPLAINT AMONG JEWS AGAINST THE PARTITION OF PALESTINE: A PANORAMIC VIEW SHOWING THE INLET OF THE JORDAN-YARMUK CANAL.



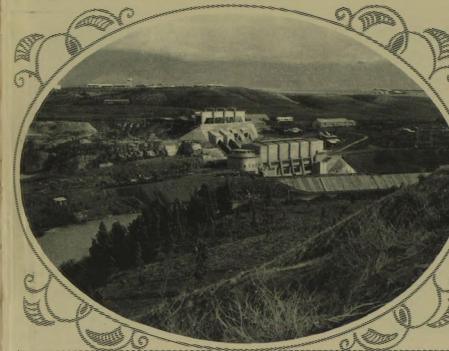
ONE OF THE HOLY CITIES INCLUDED IN TERRITORY UNDER A PROPOSED PERMANENT MANDATE TO BRITAIN: BETHLEHEM—AN AIR VIEW SHOWING (LOWER CENTRE) THE CHURCH OF THE NATIVITY WITH ADJOINING MONASTERIES AND CHAPELS.



JERUSALEM FROM THE AIR, WITH THE TEMPLE AREA AND THE DOME OF THE ROCK (IN FOREGROUND); THE HEART OF THE HOLY LAND, IN THE PROPOSED MANDATE AREA AS "A SACRED TRUST OF CIVILISATION."

As briefly noted in our last issue, with a sketch map of Palestine under the proposed new partition scheme, the recently issued Report of the Palestine Royal Commission has recommended the division of the country into three parts—(1) an Arab State including Transjordan; (2) a Jewish State; and (3) territory under permanent mandate to Britain, including the Holy Cities of Jerusalem, Bethlehem, and Nazareth. This mandatory enclave, held as a "sacred trust of civilisation," would afford free access from Jaffa to those cities, and to the Sea of Galilee. The Report shows many advantages both

to Jews and Arabs under the scheme, but each side has raised certain objections. Describing their immediate reactions to the proposals, "The Times" correspondent at Jerusalem drew an apt comparison. In a message of July 8 the day after they were made public, he said: "The Palestine Commission's Report, like the Judgment of Solomon, is being that the disputed baby be bisected, has been received with outward calm by the two claimants though both profess to be mortified by its contents." The High Commissioner of Palestine, Sir Arthur Waughope, received some leading Jewish and Arab



ANOTHER IMPORTANT JEWISH UNDERTAKING WHOSE PROPOSED INCLUSION IN THE ARAB AREA, UNDER THE PARTITION SCHEME, THE JEWS RESENT: THE JORDAN POWER STATION—SHOWING PART OF THE RIVER IN THE LEFT FOREGROUND.



ACRE AS SEEN IN AN OVERHEAD VERTICAL AIR VIEW: A HISTORIC STRONGHOLD INCLUDED, TO THE DISAPPROVAL OF THE ARABS, IN THE PROPOSED JEWISH STATE, BUT UNDER A TEMPORARY MANDATE TO BRITAIN.



IN A DISTRICT OF NORTHERN PALESTINE, NEAR NAZARETH, INCLUDED IN THE PROPOSED JEWISH STATE: A GROUP OF WORKERS AT THE JEWISH AGRICULTURAL SCHOOL FOR YOUNG WOMEN ON THE PLAIN OF ESDRAGON.



PROPOSED IN THE ROYAL COMMISSION'S REPORT: THE JORDAN POWER STATION—CANAL TO THE YARMUK RESERVOIR, AND THE YARMUK DAM.



ANOTHER OF THE HOLY CITIES OF PALESTINE WHICH IT IS PROPOSED (IN THE REPORT OF THE ROYAL COMMISSION) SHOULD BE UNDER A PERMANENT MANDATE TO BRITAIN: A GENERAL VIEW OF NAZARETH.



OVERLOOKING HAIFA, INCLUDED IN THE JEWISH AREA, BUT TO BE UNDER TEMPORARY MANDATE AND ACCESSIBLE TO ARABS: AN OBSERVATION PLATFORM ERECTED ON MOUNT CARMEL, IN MEMORY OF LORD ALLENBY'S SON, KILLED IN THE WAR.

representatives, and discussed the situation. The Higher Arab Committee issued a statement that the Report did not conform to Arab views, but, pending consultation with the Arab Kings and prominent Arabs in Palestine, requested the people to keep calm. Some Arabs complain that the Report offers the Arab State no natural roads of descent and leaves between 300,000 and 400,000 of their people outside it, while the southern Arab orange groves south of Jaffa would be handed over to the Jews. They also contend that the Arab State will be cut off from direct access to the sea,

minimising their possession of Jaffa and the use offered them of Haifa. The Arabs also dispute the need of a permanent British Mandate over the Holy Places. The Jews likewise found fault with the Report, and one Hebrew paper, commenting on the exclusion of Haifa from the British State, said it "was a mean thought." Other Jewish complaints are that the area allotted to the Jews, only one-fifth of Palestine, affords insufficient scope for immigration; that the Jordan Power Station and the Dead Sea Potash Works—two most important Jewish enterprises—are included in the Arab area;

ON THE N.-W. FRONTIER: SUPPLY BY AIR; THE FAKIR'S REFUGE DESTROYED.



SUPPLYING TROOPS BY AEROPLANE IN THE OPERATIONS ON THE NORTH-WEST FRONTIER; PARACHUTES FALLING, BEARING PROVISIONS FOR "CORONATION CAMP" IN WAZIRISTAN.



PARACHUTE-BORNE SUPPLIES: SORTING OUT BREAD RATIONS DROPPED FROM THE AIR—THE LOAVES ON THE RIGHT HAVING BEEN BROKEN WHEN A PARACHUTE FAILED TO OPEN.



IN WAZIRISTAN, WHERE THE CAMPAIGN HAS BEGUN TO LOOK LIKE REACHING A SUCCESSFUL CONCLUSION: A VIEW OF DESOLATE, BOULDER-STREWN HILLS AND BARREN VALLEYS.

Recent reports from the North-West Frontier stated that the political and military authorities were considering the nature of the definitive terms to be imposed on their tribal elements responsible for the disturbances in Waziristan. The Tori Khel were then observing the terms of the temporary truce. A "Times" correspondent wrote: "The Fakir of Ipi has been expelled from Tori Khel territory as demanded, and is now in a somewhat inaccessible area, between Bhitani and Mahsud country. He



A HIDING-PLACE OF THE FAKIR OF IPI, THE FANATIC MALCONTENT LARGELY RESPONSIBLE FOR THE PRESENT TROUBLES IN WAZIRISTAN: AN UNSAVOURY LAIR WHICH HID THE ELUSIVE AGITATOR FOR SEVERAL MONTHS.



THE END OF THE FAKIR OF IPI'S HIDING-PLACE: HIS CAVE, DUG IN A HILLSIDE, IN THE SHAKTU VALLEY, BLOWN UP BY BRITISH TROOPS—THE FAKIR HIMSELF NOT BEING "AT HOME"!



AFTER BRITISH SAPPERS AND MINERS HAD DEALT WITH THE FAKIR'S CAVE: THE MASS OF RUBBLE AND BOULDERS—ALL THAT WAS TO BE SEEN OF THE SPOT WHICH HAD HIDDEN HIM FOR MANY MONTHS.

continues to be active in endeavouring to seduce the Tori Khel from their obligations, but it is only the more numerous recalcitrants, who are responsible for the sniping into camps, and other occasional incidents which take place. The Fakir's cave, the destruction of which is illustrated above, is described as a tunnel dug into the hillside, about thirty yards long. It served as headquarters for his fanatical activities for many months. When British troops examined it, it was found to be infested with fleas.

ON THE N.-W. FRONTIER: PUNITIVE DESTRUCTION; "HEAVIES" IN ACTION.



THE WORK OF HUMBLING THE RECALCITRANT TRIBESMEN ON THE NORTH-WEST FRONTIER: A NATIVE TOWER MARKED DOWN FOR DESTRUCTION.



THE STRONG HAND OF THE RAJ IN THE TURBULENT HILL COUNTRY: THE TOWER BLOWN UP—RETRIBUTION FOR ANTI-GOVERNMENT ACTIVITIES.



AN OUTRAGE BY TRIBESMEN: A HOLE BLOWN IN A BRIDGE BY MEANS OF A "DUK" BRITISH SHELL, ROUND WHICH A FIRE WAS LIT TO EXPLODE IT.



ARTILLERY COMING INTO ACTION AGAINST TRIBESMEN IN THE OPERATIONS ON THE NORTH-WEST FRONTIER: G-IN. HOWITZERS IN POSITION IN AN OPEN PLAIN; WITH AMMUNITION SEEN STACKED IN THE FOREGROUND.



HOW THE ARMY LIVES ON THE NORTH-WEST FRONTIER: THE INSIDE OF A SANDBAGGED SHELTER; A REVOLVER SEEN LYING ON THE BED.



NEGOTIATIONS WITH THE TRIBESMEN WHO LATELY BEGAN TO ADOPT A MORE PEACEABLE ATTITUDE: THE SCENE AT A MANSUD JIRGA; WITH A WILD-LOOKING NATIVE ORATOR MAKING A SPEECH, ON THE LEFT.

overlooking the main Mahsud territory, and their presence is having chastening effects upon the tribesmen. The authorities are establishing rights to move along the Mahsud roads and through Mahsud country generally, and are in close contact with responsible tribal leaders, both in Mahsud and Tori Khel territory." The correspondent also noted that Sher Ali, a Mahsud malcontent, was likely to lose his authority, following the pressure that was being exercised upon this tribe.




THE WORLD OF SCIENCE.

STAG-BEETLE MYSTERIES.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

IN the early spring, a neighbour was having some trees felled, and in "grubbing" up the roots, the woodman found several larvæ, or "grubs," of the stag-beetle, which he very kindly brought to me, knowing my liking for such things. And I was indeed glad to have them, for they present aspects, as I hope to show, of quite peculiar interest. And this is true also of the adults. Let me begin with the adult stag-beetle (Fig. 1). This is our largest British beetle, and belongs to a family—the *Lucanidae*—containing more than 800 species. The figures of this census may well beget no more than a passing exclamation of surprise. But they envelop a whole host of problems, some of which, at present, seem incapable of solution. I dare touch upon no more than one or two, for it would require a whole series of essays even to enumerate them.

To begin with, these beetles are remarkable for the great size of their jaws, which, in some species, may even exceed the rest of the body in length (Fig. 3). The strongly toothed edges these jaws present suggest the antlers of deer, hence the name "stag-beetle." But the insect, as a whole, in our stag-beetle displays a singular discontinuity in size. We are accustomed to find, among species of every kind, a relative constancy in this matter of size, but in the stag-beetle this is by no means true. When, however, a large series comes under examination, it will be found that they can be graded into three, or more, distinct groups—large, middle-sized, and small. But I have seen no statement, though it may well have been made—as to whether the three types may constantly be found within a single, relatively small, area, or whether they occur sporadically over widely separated areas. In any case, what is the controlling agent producing this curiously discontinuous growth?

These great jaws, it is to be noticed, are developed only in the males; and their relatively great size has been accompanied by a conspicuous enlargement of the transverse diameter of the head. One would naturally suppose that they play the part of weapons of offence, or perform at least *some* function. But on this point we are clearly in need of fresh observations; for it seems to be generally held that their grip is too feeble to be efficient, under any circumstances. On the other hand, Darwin tells us of two males enclosed in a box with a female, wherein the larger male "pinched the smaller one, until he had resigned his pretensions." And one of his friends, he tells us, when a boy, often put males together to see them fight!

And now let me pass to the larval life of this most interesting "stranger in our midst." For though by no means uncommon, at any rate in the south of England, few ever seem to realise that it shares our countryside. This, of course, is understandable, for the adults emerge from their hiding-places only at dusk, while their offspring lie cradled deep underground among the roots of trees standing, as one may say, at our very doors, or within decaying logs, and tree-stumps, feeding upon the rotten wood. And

these secure retreats they may share with the offspring of the by no means welcome cockchafer.

The cockchafer and the stag-beetle are distant relations, and bear no very close resemblance to one another when adult. But in the days of their infancy,

they differ one from another mainly in the matter of size, the young stag-beetle (Fig. 4) being vastly larger. Herein the body, whitish in colour, and

bears ridged, or tuberculate patches, which, when rubbed across by the strong teeth of what are known as the "maxillary stipes," produce a shrill sound. This strange apparatus is called a "stridulating-organ."

And there are many variants on this singular mechanism among the larvæ of the stag-beetles, dor-beetles, and cockchafers. In the stag-beetle, stridulation is effected by scraping hard tubercles, forming ridges on the third pair of legs over a specially modified rough area at the base of the second pair. But the very peak of complexity is found in a group of beetles nearly related to the stag-beetles, forming the family *Passalidae*. They are all tropical species of large size, and live on decaying wood, but being by no means common, have no name in common speech. Only in some is this apparatus found in its completest form. Herein the third pair of legs have become shortened and widened to assume a curious likeness to a paw armed with short nails, which are used to scrape across a file-like surface on the pair of legs in front!

So much for the facts in regard to stridulating mechanism in these larvæ. But one cannot help asking *why* they have come into being, and what function they perform, for all live secluded lives, *underground*. They are out of the reach of birds and other insect-eating enemies, and they can hardly be supposed to "twang their harps" for one another's entertainment. Further, it is doubtful whether the sounds produced would be audible beyond the confines of the chamber in which each is living. Nevertheless, it is difficult to believe that these rather elaborate structures, formed by different organs of the body, can be entirely functionless.

And what is to be said of the stridulating mechanisms of the adults of

these several species. For these are not "carried over" from the larval stage, but are developed afresh, and by structures which had no existence in the larval stage! In the adult *Passalid* beetles, for example, there is a small area in each hind wing which is thickened, and bears closely-set horny prominences which lie upon, and are rubbed, by a

hard boss with a specially sculptured surface on each side of the back. The dor-beetles reveal a quite different mechanism, since here the first joint of the hindmost leg has a roughened, file-like patch which rasps against the sharp edge of the cavity within which it revolves. In the great Hercules beetle (*Dynastes*), the last shield but one covering the back bears lines of sculpturing so placed as to form one or two bands down its middle, and these, when rubbed against the tips of the wing-cases produce a sound.

Here, again, one asks, as in the case of the larvæ, what function do these various sound-producing mechanisms perform? Here, since the adults wander abroad, they may serve as "call-notes" between different individuals. The difficulty of finding a satisfactory solution of the problem presented by these stridulating organs is not lessened by the fact that

many water-beetles produce sounds after the manner of the *Passalid* beetle. But here the hardened, spiny area is on the upper surface of the wing, and rubs against a specially adjusted part of the wing-cover.



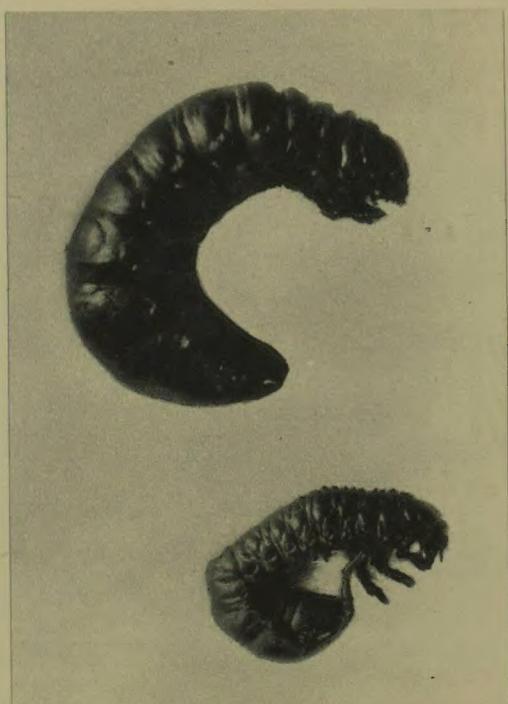
1. THE LARGEST BEETLE FOUND IN BRITAIN: A MALE STAG-BEETLE (*LUCANUS CERVUS*) SHOWING THE FORMIDABLE-LOOKING JAWS AND THE EXTREMELY BROAD HEAD.



2. SHOWING THE ABSENCE OF ENLARGED JAWS AND THE RELATIVELY SMALL HEAD AS COMPARED WITH THAT OF THE MALE: A FEMALE STAG-BEETLE.



3. POSSESSING JAWS WHICH ARE LONGER THAN THE BODY, BUT IN THE FEMALE ARE QUITE SMALL: THE MALE OF GRANT'S STAG-BEETLE (*CHIASOGNATHUS GRANTI*), FROM SOUTH CHILE.



4. STRIKINGLY DIFFERENT IN APPEARANCE WHEN ADULT, BUT HARDLY DISTINGUISHABLE EXCEPT IN THE MATTER OF SIZE WHEN IN THE LARVAL STAGE: THE LARVA OF THE STAG-BEETLE (TOP) AND THAT OF THE COCKCHAFER (BELOW).

located by the presence of the "spiracles," or openings of the breathing-tubes—a pair to each segment. The head, which is large, is armed with a strong pair of horny jaws, which, in the young cockchafer, are something more than this—they are "mouth-organs," or perhaps a little more accurately, "harps." For the hinder surface of the mandible

many water-beetles produce sounds after the manner of the *Passalid* beetle. But here the hardened, spiny area is on the upper surface of the wing, and rubs against a specially adjusted part of the wing-cover.

THE WORLD DEMAND FOR SCRAP-IRON: PROSPEROUS JUNK YARDS.

PHOTOCOURTESY FORTUNE MAGAZINE FROM PICTURES INCORPORATED.



A GRAVEYARD—AND A RESURRECTION-GROUND—OF THE IRON AND STEEL APPLIANCES OF CIVILISATION: SCRAP IN A PENNSYLVANIA YARD, AWAITING ITS TURN TO BE MELTED DOWN AND RE-FORGED, IN RESPONSE TO THE PRESENT HUGE DEMAND.



"WHERE THE TRAM-CARS GO TO DIE": A CHARACTERISTIC SCENE IN A BIG SCRAP-IRON YARD IN AMERICA, WHERE THE SCRAP-IRON INDUSTRY IS AS BUSY AS OUR OWN PROVIDING MATERIAL FOR THE FURNACES.

A campaign to collect scrap-iron in this country has been started by the British Iron and Steel Corporation. According to a report printed in the "Daily Telegraph," an official of the corporation recently stated: "The campaign to save scrap-iron has nothing to do with the rearmament programme, and

there is no question of 'turning ploughshares into swords.' There is at present an enormous wastage of scrap-iron, tin, and other metal." On this and adjoining pages we give some remarkable photographs of the activities of the American scrap-metal industry, which exports in large quantities to this country.



THE WORLD DEMAND FOR SCRAP-IRON—WHICH COINCIDES WITH THE CAMPAIGN FOR THE COLLECTION OF DOMESTIC SCRAP IN THIS COUNTRY: A HUGE "PANCAKE-MAGNET" HANDLING STEEL JUNK IN AN AMERICAN YARD.

Not only in England, but in all the industrial countries in the world, the demand for scrap-iron appears to be rising steadily. The American export figures are of interest. Two million tons of scrap left the U.S.A. last year, destined chiefly for Great Britain, Japan, and Italy. Heavy melting scrap has risen from a depression

price of about \$7·20 a ton to more than \$20. In 1935 about fifteen million tons in all were sold in the U.S.A., for 180 million dollars. But last year seventeen million tons were sold for 225 million dollars. On this and adjoining pages we give some striking photographs of the American scrap industry.



THE WORLD DEMAND FOR SCRAP-IRON: SMASHING OLD CASTINGS BY DROPPING A 2000-LB. MASS OF IRON FROM A MAGNET—
A SCENE TYPICAL OF THE ACTIVITIES OF AMERICA'S BUSY JUNK-YARDS.

We discussed the question of a steel shortage in our issue of February 27 of this year, in connection with some remarkable photographs of the process of converting scrap metal at a foundry at Letchworth, Herts. We then noted that "British steel manufacturers have formulated a scheme whereby two of the largest scrap-metal

firms will take over the control of national supplies and regulate their purchase and distribution." On this and adjoining pages in this issue we reproduce photographs of the activities of the huge American scrap industry, which is now very busy. It handled over sixteen million tons of scrap metal last year.

THE ASTONISHING REIGN OF "CACOBAU REX."

BEING AN APPRECIATION OF
"KING OF THE CANNIBAL ISLES": By A. B. BREWSTER.*

PUBLISHED BY ROBERT HALE AND CO.

IN 1858 Queen Victoria received a Deed of Cession of the "cannibal islands" from a native ruler who signed himself "King of Fiji." It was refused. For one thing, the Commissioner sent out to examine the offer gave it as his view that there was no such potentate as the King of Fiji. There was only Thakombau, War Lord of Mbau—one among dozens of tribal chieftains—who had recently promoted himself on his own authority. So the matter rested.

The disappointed chief, if not King of the Islands, was at any rate decidedly their great man; at Mbau could be seen "the prettiest women and the most magnificent fleet in Fiji." Like other island princes, he had gradually collected round him a number of white men—mostly British sailors who had been wrecked or run away from their ships, and who found the cannibal islands a most desirable residence. These "old hands" were apt to pose as having been personages in their own country; not infrequently they claimed to be related to Queen Victoria, though now in exile through the machinations of jealous rivals. At Thakombau's Court they preserved their British outlook intact, and it struck them as highly suitable that he should proclaim himself King of Fiji. They even staged a coronation for him, and had a crown made on purpose—of zinc, set with imitation sapphires and other jewels, "which, had they been real," observed the proud workman, "would be the costliest crown in the whole world." Thakombau, however, was not impressed by this object; after the coronation he threw it away and never used it again, and Fiji relapsed into the old system of tribal governments.

But he could not throw off other penalties of greatness with the same ease. A severe blow now fell on him: his title was formally recognised by America. The United States Government was, in fact, only too glad of someone whom it could make responsible for all damage to American property; and with one or two enterprising settlers, demanding compensation from Thakombau became what would now be termed a "racket." The outrage, or alleged outrage, might have occurred in a district over which he had no authority, and which would rather thwart him than not; it made no difference; as King of Fiji he must

all round, the "old hands" had reason for their approval of that soft country, where the snakes don't bite nor the mosquitoes give you malaria, and where "hunger was known only as a pleasant sensation."

Now, of course, civilisation was advancing with rapid strides. The planters had introduced money payment, though native understanding of the coinage was still in its infancy. Coppers were despised, and invariably left on the pay-desk; a *thiripeni* was the least coin the Fijian would accept, and even that he looked down on. On the other hand, *silini* and *sikisivani* (shillings and sixpences), and all the large silver coins, were well thought of. Mr. Brewster agreed to pay his first batch of labourers ten shillings a "moon"; at the end of the four weeks he was short of silver, and tendered the amount in

his own secondary honour of *Tui*, or King, of Kamba." "Magnificent George" quickly decided that Thakombau was to be King of Fiji in earnest, with a real, organised Government. And within six months of his arrival he had "so welded together the native chiefs and the European community" that the new régime could begin. It was then further decided to have a Parliament on the English model—with the hereditary chieftains of Fiji as House of Lords, and a House of Commons elected by the white settlers. Mr. Woods himself, of course, was Prime Minister. There was a Chief Justice, who "presided over the Supreme Court in a scarlet gown, a full-bottomed wig, and all the millinery of an English judge." There was a Puisne Judge also, "so that in case of necessity a full court could be held." There was a brand-new Fijian ensign—a dove on a red shield, with an olive branch in its mouth. Thakombau did not think much of this device, which (he said) was like a fowl stewing in a three-legged iron pot; his white advisers, however, ignored the criticism, and repeated their dove and red shield on the Royal Standard—adding a royal crown, and the motto (in Fijian) "Fear God and Honour the King." Nor was even this all. The Speaker pointed out that he could not get on without a Mace, and Thakombau, on being applied to, offered the use of his war club. This relic of his cannibal youth was grimly known as the Blood Bather, but the Wesleyan missionaries had it embellished with



THE "KING OF THE CANNIBAL ISLES" WHOSE REALM WAS TAKEN OVER BY QUEEN VICTORIA IN 1874: KING THAKOMBAU OF FIJI IN 1876.

half-sovereigns. There was great indignation. Ten silver shillings, said the Fijians, was the sum due to them, and they were not going to be put off with a *sikisivani-paundé*—i.e., a sixpenny pound.

Off Levuka, the capital, a man-of-war usually lay at anchor "in case of anything."



LAND-CRABS OFFERING SNAKES TO AN INCARNATION OF THEIR ANCESTRAL GOD: A FIJIAN LEGEND ILLUSTRATED.

"Fijians have a curious legend about snakes and land-crabs. It says that when the latter swarm down to the seaside to spawn, they carry snakes with them as offerings to the senior crab, some hoary old crustacean, the incarnation of their ancestral god." This drawing illustrates such a scene, as described by a Tongan chief who claimed to have witnessed it himself.



A RELIC OF KING THAKOMBAU'S CANNIBAL YOUTH USED AS THE MACE OF THE FIJIAN HOUSE OF COMMONS: HIS OLD WAR CLUB, THE "BLOOD BATHER."

When chosen as the Mace of the Fijian Parliament, Thakombau's war club was decorated with silver doves and olive branches. In 1874 it was sent to Queen Victoria as a token of homage on her assuming the sovereignty of Fiji. In 1930 it was located in Windsor Castle, and was restored to Fiji by King George V.

pay up. And, what with principal and interest, by 1868 he found himself "owing" America the fantastic sum of £10,000.

He was at his wits' end; for, though the Fijians were comfortably off in their own way, they had no money. Then Australia came to the rescue. The Melbourne gold fever had abated, and money was scarcer than it had been; on the other hand, cotton was supposed to be on the upgrade. The American cotton trade had been held up by the Civil War, and some young Melbourne men had already started plantations in Fiji. So, in the end, the Melbourne Polynesia Company entered into treaty with Thakombau and paid his indemnity, in return for a grant of land on which to grow cotton. Thus began the "Great Fiji Rush" of 1870. (And here Mr. Brewster enters the picture. He joined the "Fiji Rush" as a lad of sixteen; since then he has been forty years in the islands, and there can be very little he doesn't know about them.)

The Melbourne adventurers did not get all the land Thakombau had ceded to them, for the excellent reason that some of it was not his. And, anyhow, within a year or two "the price of cotton fell so low that they were nearly all ruined." Moreover, "rather a large percentage of them" met violent deaths. The tribes of the interior were still cannibal, and more than one planter, with his wife and children, was murdered and eaten. A labour shortage gave rise to an inter-island kidnapping trade, and to some ghastly reprisals. War between Thakombau and the cannibal hill tribes was epidemic. Yet, take it

The British Navy was held in immense esteem by all islanders, even by that rather supercilious young man, the "Crown Prince of Fiji." "You white gentlemen," he once remarked with his nose in the air, "are always talking about your chief-like institutions, but I have never seen any of them."—And then, correcting himself, "Ah, yes! I forgot the captains of your men-of-war; they are indeed chief-like." And some of them, of course, were more so than others. In 1871 there arrived at Court a peculiarly "chief-like" ex-naval man who was to make island history.

This was George Austin Woods, a retired lieutenant—"a fine handsome man, with genial manners, dashed with a spice of pomposity and quarter-deck authority"—said to be known in the Service as "Magnificent George." He was just the man after a Fijian's heart, and King Thakombau's went right out to him from the very beginning. He solemnly adopted him a member of the Mbau Royal Family, and conferred upon him



A TYPE OF FIJIAN BEAUTY: A HIGH-BORN LADY OF THE ISLANDS.

little silver doves and olive branches for its new purpose. The King was taught to style himself Rex, in the proper manner, and his signature actually appears in this book—crabbed but legible, in the "Fijian" spelling—Cakobau R. If the camera can be trusted, he looked every inch a king, and dressed admirably.

For some time all went well with this youngest and queerest offspring of the Mother of Parliaments. The trouble started (as always) over the revenue. When taxes had to be voted, and the price of gin consequently went up, "dissatisfaction with the new régime grew and grew until an appeal was made to the country, the result being that the Opposition was returned with an overwhelming majority. The late Puisne Judge was elected leader of the Opposition, and the ministry sustained a signal defeat in the House of Commons. It was confidently expected that it would resign, but nothing of the sort! His Majesty did not understand constitutional usage"—and he stuck to his ministers. All unconsciously, by the light of nature, he had effected a *coup d'état*.

This backsliding was received with the utmost indignation by the white settlers. By the Fijians, it was considered "proper chief-like behaviour." Each community reacted in its own way: the British section mostly wrote to the *Fiji Times*; the Germans, few but indomitable, "gave an exhibition of the *furore teutonicus*" and barricaded themselves into a warehouse; one or two dashing Irish-Australians rose up in arms—and were promptly deported by their home Government (which had refused to recognise King Thakombau) for levying war on a friendly Power. The white population, in short, was seething, and restrained only by the calm and benign authority of H.M.S. *Blanche*, to whose officers all this was as good as a comic opera.

[Continued on page 140.]

* "King of the Cannibal Isles." A Tale of Early Life and Adventure in the Fiji Islands. By A. B. Brewster, formerly Governor's Commissioner for the Provinces of Tholo North and Tholo East, and Deputy Commandant of the Armed Native Constabulary, Fiji. With thirty-six Illustrations. (Robert Hale and Co.; 18s.)

HORSE-RACING AT NIGHT: RACEGOERS IN EVENING DRESS AT LONGCHAMP.



WITH THE RAILS LINED BY A FESTIVE CROWD IN EVENING DRESS : THE TRACK AT LONGCHAMP ILLUMINATED FOR THE RACING ON THE " GRANDE NUIT "—AN ANNUAL EVENT WHICH BEGAN FOUR YEARS AGO.

PERHAPS the most popular and certainly the most beautiful of the Parisian fêtes is the "Grande Nuit" at Longchamp, which was started four years ago and has been held as an annual event since. The festivities centre on the famous race-course and all classes of Parisians take part. This year Mme. Albert Lebrun, the wife of the French President, accompanied by the Minister of Agriculture and the Ambassadors of the United States, Soviet Russia, China, and Turkey, took her place on the

[Continued on right.]



WATCHING NOCTURNAL RACING AT THE MOST POPULAR OF THE PARISIAN FÊTES: A SECTION OF THE VAST CROWD WHICH IS ENTERTAINED UNTIL DAYBREAK WITH BOXING AND WRESTLING CONTESTS AND FIREWORK DISPLAYS.

Continued.]
Presidential dais at ten o'clock and watched the racing on the illuminated track. Spectators in evening dress strolled over the floodlit lawns to watch the other attractions—boxing, wrestling, a scenic railway, and dancing. Finally there were the most magnificent firework displays, which lit up the sky and gave the whole scene a fairylike appearance so enchanting that very few left until dawn challenged the artificial lighting.

WHERE RACEGOERS IN EVENING DRESS CAN WITNESS HORSE-RACING ON A TRACK ILLUMINATED BY OVERHEAD LAMPS: SOME OF THE SPECTATORS AT THE "GRANDE NUIT" STROLLING ACROSS THE FLOODLIT LAWNS AT LONGCHAMP.



THE KING AND QUEEN ATTENDING THE EDINBURGH SUMMER RACE MEETING, HELD AT MUSSELBURGH, ON JULY 10; THEIR MAJESTIES LEAVING THE ROYAL BOX IN THE COURSE.

THE ROYAL VISIT TO SCOTLAND: THEIR MAJESTIES AND THE QUEEN MADE A DOCTOR



IN BELLAHOUTON PARK, GLASGOW: THE KING (IN NAVAL UNIFORM) UNVEILING AN OBELISK MARKING THE SITE OF THE 1938 EMPIRE EXHIBITION, AND COMMEMORATING HIS FIRST VISIT TO GLASGOW SINCE HIS ACCESSION.

AT THE SITE OF GLASGOW'S EMPIRE EXHIBITION; OF LAWS OF EDINBURGH UNIVERSITY.



HER MAJESTY'S GRACIOUS SMILE: THE QUEEN BESIDE THE KING IN BELLAHOUTON PARK, NEAR GLASGOW, WHERE THEIR MAJESTIES ADMIRE MODELS OF BUILDINGS (AS SHOWN HERE) FOR THE 1938 EMPIRE EXHIBITION, AND INSPECTED WORK IN PROGRESS.



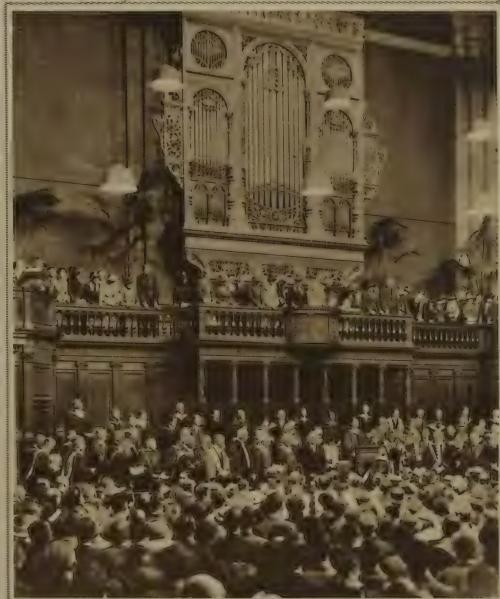
IN BELLAHOUTON PARK, GLASGOW: SCENE OF THE UNVEILING FOLLOWED BY MR. WALTER ELLIOT, SECRETARY FOR SCOTLAND (BEHIND AND TO RIGHT OF THE QUEEN).



AT DUMBARTON CASTLE, WHERE THE KEYS WERE PRESENTED TO THE KING WITH TRADITIONAL CEREMONY: HIS MAJESTY ABOUT TO OPEN THE DOOR, AND THE QUEEN ASCENDING THE STEPS TOWARDS HIM.



THE GREAT YOUTH RALLY AT MURRAYFIELD GROUND, EDINBURGH, ATTENDED AN AIR VIEW SHOWING 23,000 BOYS AND GIRLS DRAWN UP IN PARALLELOGRAMS.



THE QUEEN INVESTED AS A DOCTOR OF LAWS OF EDINBURGH UNIVERSITY: THE CEREMONY IN MC-EWAN HALL—HER MAJESTY (IN CAP AND GOWN) SIGNING THE SPONSIO ACADEMICA BESIDE THE VICE-CHANCELLOR'S CHAIR.

On July 8 the Queen received the honorary degree of Doctor of Laws from the University of Edinburgh, in the McEwan Hall, where the ceremony was performed by the Vice-Chancellor (Sir Thomas Holland) acting as Principal and Chancellor in place of the late Sir James Barrie. Her Majesty wore a doctor's gown over a white dress with a velvet cap. The Dean of the Faculty of Law (Professor Mackintosh) expressed "universal rejoicing that once again a Queen of Scottish birth and of Stuart blood holds Court in

Palace of Holyroodhouse"; and assuring her that "you have long been acclaimed the undoubted Queen of Scottish hearts . . . heiress of the romantic enchantment of Glamis, and true daughter of the North." The Vice-Chancellor then invested her Majesty with the hood of her new degree, and, after signing the *sponsio academica*, she gave thanks for the honour in a graceful speech. In the afternoon the King and Queen, with their daughters, Princesses Elizabeth and Margaret, attended a great Youth Rally of over 23,000 boys

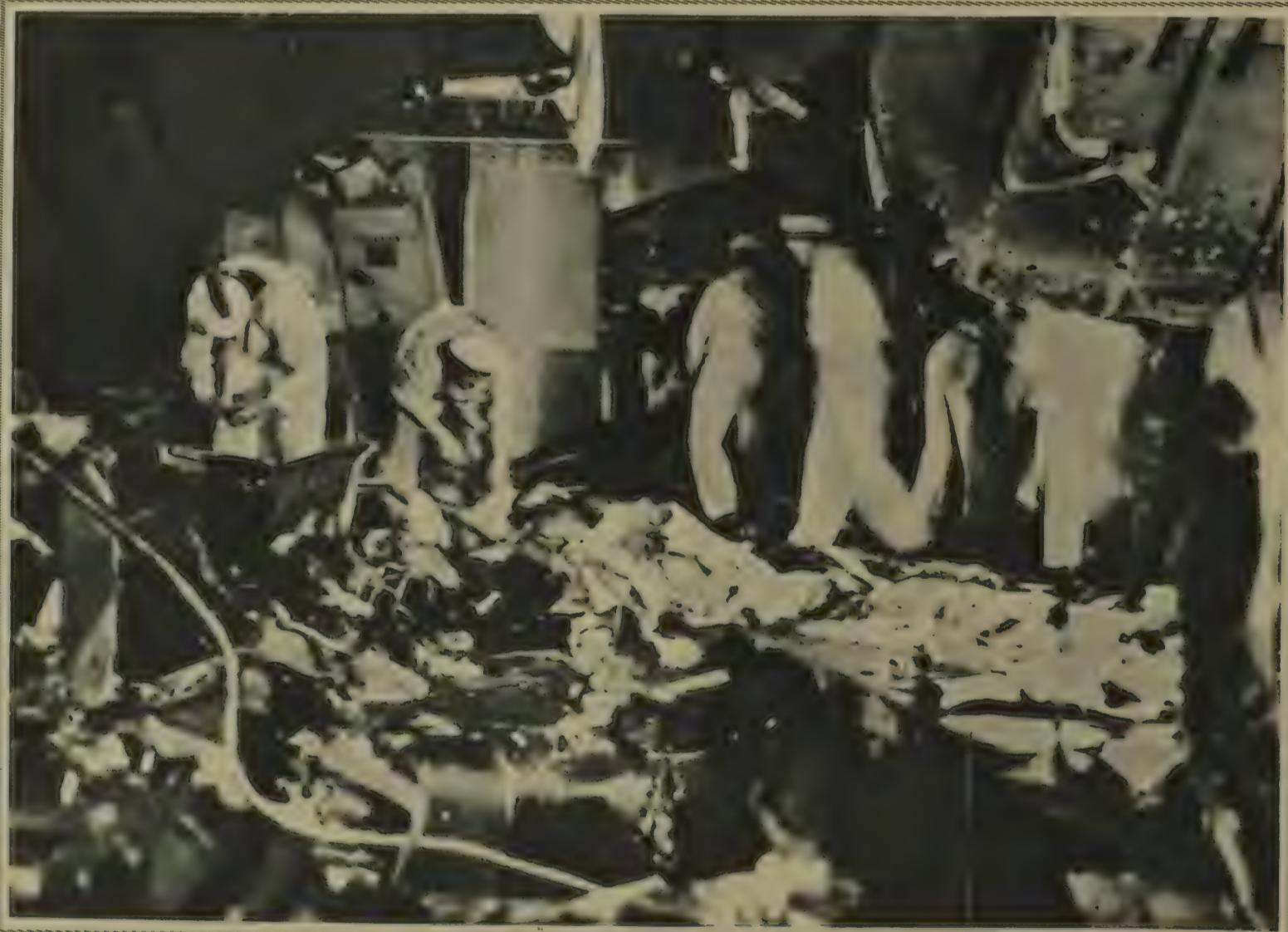
and girls at Murrayfield Football Ground. Rousing cheers greeted them as their car passed slowly up and down and round the long parallelograms in which the young people were arranged. On July 9 their Majesties travelled by train to Glasgow, where they received an equally enthusiastic welcome, and the King unveiled a granite obelisk in Bellahouston Park on the site of the Empire Exhibition to be held at Glasgow next year. On the return from the park their Majesties drove by the great shipbuilding yard at

Clydebank where the "Queen Mary" was built, and passed close to the hull of her sister ship under construction there. Just before the subsequent luncheon party in the City Chambers, the King knighted Mr. John Stewart, the first Socialist Lord Provost of Glasgow. On the 9th their Majesties also visited Dumbarton, where the keys of the castle were presented with old-time ceremony by the Governor, Sir George Stirling. On July 10 the King and Queen attended the Edinburgh Summer Race Meeting at Musselburgh

JUST AFTER THE "DEUTSCHLAND" WAS BOMBED : REMARKABLE PHOTOGRAPHS.



SEARCHING FOR THEIR COMRADES AMONGST THE DÉBRIS OF THE SEAMEN'S MESS AFTER IT HAD BEEN HIT BY A BOMB FROM A SPANISH GOVERNMENT AUROPLANE : RESCUE WORK IN THE "DEUTSCHLAND," FOLLOWING THE ATTACK IN WHICH TWENTY-TWO MEN WERE INSTANTLY KILLED.



Although it is some time after the event, these remarkable photographs are the first to be available for publication, showing the prompt manner in which the German seamen in the "Deutschland" dealt with the situation created by the unexpected bombing attack by Spanish Government aeroplanes while the warship was lying in the roadstead of Iviza (Balearic Islands) on May 29. In one picture the crew can be seen at work with a hose before the smoke from the bombs had cleared away, while the other shows the terrible havoc wrought in the seamen's mess by a direct hit—the second bomb hit the side deck and caused little damage. Twenty-two men were

killed and eighty-three wounded and the death-roll eventually increased to thirty-one. The wounded were landed at Gibraltar, and the dead, after a temporary interment, were taken to Wilhelmshaven in the "Deutschland" and given a State funeral in the Naval Cemetery, at which Herr Hitler and Admiral Raeder, Commander-in-Chief of the German Navy, were present. Following on this incident Germany withdrew for a time from the Non-Intervention Control system, and German warships bombarded the port of Almeria, killing and wounding a number of the civilian population and destroying the harbour works. The incident was then considered to have been settled.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

THE MUFTI OF JERUSALEM.
An outstanding figure among the Arabs in Palestine. The Royal Commission's proposals, and the merging of Arab Palestine with Transjordan would probably result in a reduction of the Mufti's authority.

MR. GEORGE PIRIE
President of the Royal Scottish Academy. Knighted by King George, when their Majesties visited the Academy in the course of their stay in Scotland, on July 6. He is best known for his paintings of animals and birds.

MR. G. T. BARHAM.
Breeder and judge of dairy cattle and Chairman of the Express Dairy Company. Died July 8; aged seventy-seven. Was one of the founders of the English Guernsey Cattle Society in 1884, and became Treasurer and President in 1934.

THE EVENTFUL ETON AND HARROW MATCH: J. P. MANN, WHO PLAYED TWO FINE INNINGS, HITTING VIGOROUSLY TO LEG.



BATSMEN WHO HELPED ETON TO WIN THEIR REMARKABLE VICTORY: J. P. MANN (LEFT) AND J. F. BOUGHEY.

Eton beat Harrow at Lord's on July 10, by seven wickets, after Harrow had declared their second innings closed in the hope of winning, and putting an end to a series of drawn matches. At the end of the first day's play a notable stand was made for Eton by J. P. Mann and J. F. Boughey. Eton having been all dispatched on the second day, Harrow went in again, and then declared, leaving Eton 110 minutes in which to get 159 runs. P. A. Walker, F. F. T. Barnardo, and, finally, J. P. Mann scored so quickly that the runs were made with a quarter of an hour to spare.

THE OXFORD AND CAMBRIDGE DEFEAT OF HARVARD AND YALE AT ATHLETICS: THE BRITISH TEAM PHOTOGRAPHED BEFORE LEAVING ENGLAND.

The Oxford and Cambridge Athletic team gained a brilliant victory over Harvard and Yale at the Harvard Stadium on July 10, winning by seven points to five. This was the first occasion on which a British Universities' team had won in America. In the mile, C. A. J. Emory made the splendid time of 4 minutes 13 4/5 seconds.



COTTON WINS THE BRITISH OPEN GOLF CHAMPIONSHIP FOR THE SECOND TIME: THE VICTOR WITH THE TROPHY.

Henry Cotton, the Ashridge Club professional, won a great victory for British Golf when he secured the Open Championship at Carnoustie on July 9. His score was 290. The weather conditions were very bad. Cotton (who is thirty) won the Open Championship in 1934; and he is the first British player to win the title twice since Harry Vardon. Reginald Whitcombe, of Parkstone, Dorset, was second.

WINNERS OF THE ASHBURTON SHIELD AT BISLEY FOR THE EIGHTH TIME: THE WINCHESTER COLLEGE TEAM.

Winchester College won the Ashburton Shield at Bisley on July 8, for the eighth time since they first entered the competition. Their score was 477. Bradfield were second with 474, and Clifton third with 467. In the Wykehamist team, Lance-Corporal F. D. S. S. Malden made the remarkable total of 66; and Lance-Sergeant R. St. G. Maxwell made 64.

LORD WEMYSS.
Landowner and bearer of historic titles. Died July 11; aged seventy-nine. Was M.P. for Haddingtonshire, and later Ipswich, between 1883 and 1895. Lord Lieutenant of East Lothian since 1918, and was a Deputy Lieutenant for Co. Peebles.



MR. GEORGE GERSHWIN.
The noted American composer of popular music. Died July 11; aged thirty-eight. His works included "Funny Face," "Lady Be Good," "An American in Paris," and "I Got Rhythm"; and the famous "Rhapsody in Blue."



SIR ELIOT DE PASS
President, and formerly Chairman, of the West India Committee. Died July 11; aged eighty-six. Special Commissioner Windsor and Annapolis Railway, Nova Scotia, 1873-1878. He was a Governor of the Imperial College of Tropical Agriculture.



A ROYAL VISIT TO THE ENGLISH AND AUSTRALIAN WOMEN'S TEST MATCH: THE DUCHESS OF GLOUCESTER SHAKING HANDS WITH AUSTRALIAN PLAYERS.

H.R.H. the Duchess of Gloucester visited the Oval on July 12 to watch the progress of the final Test Match between the Australian and English women's teams. The Duchess of Gloucester arrived shortly after four o'clock, and the teams were presented to her on the field. She took tea with the players and stayed to watch the match.



MISS MARGARET LANE, WINNER OF THE "FÉMINA-VIE HEUREUSE" PRIZE, CONGRATULATED BY SIR WILLIAM ROTHENSTEIN.

The "Fémina-Vie Heureuse" Prize for the best English literary work of imagination and its counterpart, the "Heinemann Prize," for a French book, were presented at the Institut Français in Queen'sberry Place by Sir William Rothenstein, on July 7. The English work honoured was Miss Margaret Lane's "Faith, Hope, and No Charity"; and the French work "Jeux de Vilains," by Mme. Elvire Pélassier.



RECENT TOPICS OF CONVERSATION: NEWS ITEMS RECORDED BY CAMERA.



PLOTTING A BOMBING COURSE FOR ONE OF THE LATEST 40-FT. R.A.F. TARGET BOATS :
A PHOTOGRAPH SHOWING THE SMOKE-SCREEN AND WIRELESS EQUIPMENT.

Our readers will remember that we published in our issue of December 23, 1933, diagrammatic drawings of the armoured target boat which had been ordered by the R.A.F. for use in bombing practice from Mr. Hubert Scott-Paine. Our photograph shows one of the latest "Power" armoured target boats actually in service while a bomb course was being plotted. This is the first boat of a new series to be delivered to the R.A.F.



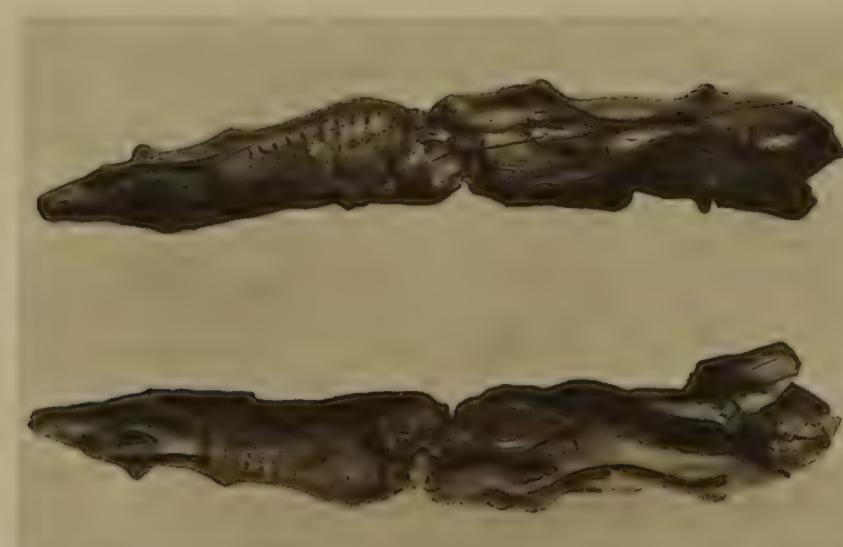
LITTLE MORE THAN A SANDBANK IN THE VAST PACIFIC : HOWLAND ISLAND,
TO WHICH MISS EARHART WAS FLYING WHEN SHE DISAPPEARED.

Miss Earhart and Captain Noonan as navigator left Lae, New Guinea, for Howland Island on the last stage of her round-the-world flight and were last heard of on July 2, when a radio message was received stating they were a hundred miles from the Island and could not sight land. Since then signals are reported to have been heard and an intensive search has been made by the U.S. battleship "Colorado" and the aircraft-carrier "Lexington."



REHEARSING FOR THE TEST "BLACK-OUT" AT SOUTHAMPTON DURING THE COAST DEFENCE EXERCISE : AN ANTI-GAS SQUAD DECONTAMINATING A STREET.

Beginning on July 14 a Coast Defence Exercise was carried out by the three Fighting Services on the South Coast. The attacking forces consisted of warships and aeroplanes which raided the protected areas. At the same time the Home Office tested the various services of the Air Raid Precautions organisation in Portsmouth and Southampton. It was expected that this test would take place during the "black-out" arranged for the night of July 15-16.



THE FIRST OF A SERIES OF "NOTABLE ANTIQUITIES" AT THE BRITISH MUSEUM :
TWO REINDEER CARVED IN MAMMOTH-IVORY FROM BRUNIQUEL.

The British Museum is staging a series of single exhibits of "Notable Antiquities" from the prehistoric collections, each of which will be kept on view for three months. This carving from Bruniquel will remain on exhibition until the beginning of October in a special case in the Prehistoric Room. It is one of the acknowledged masterpieces among the minor sculptures of the Old Stone Age and was found in a rock-shelter at Bruniquel, Tarn-et-Garonne, France, and belongs to the "La Madeleine" stage of the Upper Palaeolithic period (that is to say, it was probably carved before 20,000 B.C.). It is made of mammoth-ivory and shows two reindeer, a doe in front and a buck behind; but it is incomplete and may be classed with the unexplained decorative "sceptres" of the French Caves.



TRAINING THE EGYPTIAN ARMY TO UNDERTAKE ITS NEW RESPONSIBILITIES : A UNIT RECEIVING
INSTRUCTION IN THE USE OF THE LIGHT TANK FROM THE ROYAL TANK CORPS.

Following on the recent Treaty which gave Egypt her independence the Egyptian Army has greatly increased its responsibilities. In view of its small size it has been recommended that it should be thoroughly mechanised and new tanks and guns are already being received by the authorities in great numbers from England. Our photograph shows Egyptian troops with units of the Royal Tank Corps when they arrived back in Cairo after manoeuvres in the desert with their new tanks. The Royal Tank Corps are instructing the Egyptian units in the tactical use of this weapon in desert warfare.



THE ATTEMPT TO ASSASSINATE DR. SALAZAR, PRIME MINISTER OF PORTUGAL : AN ENORMOUS CRATER CAUSED BY THE EXPLOSION OF THE BOMB.

As noted in our issue of July 10, an attempt to assassinate Dr. de Oliveira Salazar, Prime Minister of Portugal, was made on July 4 as he was going to attend Mass in Lisbon. A bomb which had been placed in a drain exploded as he left his car, and, although the pavement was damaged in each direction for some one hundred yards, Dr. Salazar was uninjured. Our photograph shows the crater caused by the force of the explosion.

ROYAL OCCASIONS AND LONDON CHANGES: HOME NEWS BY ILLUSTRATION.



TO ARISE ON A SITE WHERE DEMOLITIONS RECENTLY BEGUN INCLUDE THE BIRTHPLACE OF PRINCESS ELIZABETH: THE PROPOSED BLOCK OF BUILDINGS TO BE ERECTED IN BERKELEY SQUARE.

A historic section of the West End has been doomed to demolition, including twenty famous houses, in Mayfair, among them the birthplace of Princess Elizabeth. It may be recalled that before the King and Queen (then Duke and Duchess of York) went to live at 145, Piccadilly, they took No. 17, Bruton Street from her Majesty's father, the Earl of Strathmore, and there Princess Elizabeth was born, on April 21, 1926, in the house from which her mother set out as a bride for her wedding in Westminster Abbey. The demolition area covers 400 ft. of Berkeley Square and 250 ft. of

(Continued on right)



IN A HOUSE TO BE DEMOLISHED: AN OLD LEAD WATER-TANK AT 16, BRUTON STREET, BEARING THE DATE 1761.

Bruton Street. The site will be used for the erection of large buildings. No. 16, Bruton Street, containing the decorated lead water-tank had been the home of the Earls of Granville and the Earl of Carnarvon.



THE DUCHESS OF KENT INSPECTING THE LIFEBOATMEN OF LOWESTOFT: AN INCIDENT OF HER VISIT THERE TO LAY THE FOUNDATION-STONE OF A NURSES' HOSTEL.

On July 7 the Duchess of Kent attended the British Red Cross Society's international bazaar at Central Hall, Westminster, in aid of the Florence Nightingale International Foundation, which awards scholarships in foreign countries and the British Empire entitling the holders to instruction in London on nursing, public health, and social welfare. No fewer than thirty-six countries had equipped stalls with their national products. Queen Marie of Yugoslavia had sent several gifts to her country's stall. On July 8 the Duchess of Kent travelled by air from London to Norwich, and thence drove to Lowestoft, where she laid the foundation-stone of a hostel for nurses at the Lowestoft and North Suffolk Hospital, as Lowestoft's memorial to King George V. She received over 200 purses representing some £5000.



AT THE RED CROSS BAZAAR: THE DUCHESS OF KENT RECEIVING A LATVIAN LADY: (IN CENTRE) MME. ZARINE, WIFE OF THE LATVIAN MINISTER.



QUEEN MARY'S VISIT TO A NURSERY SCHOOL AT WROTHAM: HER MAJESTY WITH A HAPPY GROUP OF CHILDREN.

Queen Mary on July 8 visited St. Bartholomew's Hospital and opened a new medical block which is to be known as the King George V Building. The Sheriffs of the City were present, but the Lord Mayor was unable to attend owing to an injured foot. The treasurer of the hospital, Lord Stanmore, read an address in which he recalled Queen Mary's previous visits, including one

QUEEN MARY AT ST. BARTHOLOMEW'S HOSPITAL: HER MAJESTY LEAVING AFTER SHE HAD OPENED A NEW MEDICAL BLOCK WHICH IS TO BEAR THE NAME OF KING GEORGE V.

In 1921, when she laid the foundation-stone of the nurses' home which bears her name. Her Majesty went over this building as well as the new medical block, the architect of which, Mr. T. A. Lodge, was presented to her. On July 12 Queen Mary visited the Margaret McMillan Nursery School at Wrotham. Our photograph shows her with some of the children.

THE FOUR-HUNDRETH ANNIVERSARY OF A FAMOUS CITY REGIMENT:
EVENTS IN THE HISTORY OF THE HONOURABLE ARTILLERY COMPANY.



SERVICES FOR WHICH THE COMPANY WERE PRESENTED WITH TWO GUNS BY THE CITY: THE H.A.C. AND THE LONDON MILITARY FOOT ASSOCIATION ON DUTY IN BROAD STREET DURING THE GORDON RIOTS IN 1780.



THE H.A.C. "ATTIRED IN SUMMER UNIFORM" REVIEWED BY THEIR CAPTAIN-GENERAL AND COLONEL IN 1852: PRINCE ALBERT RIDING ROUND THE RANKS—SHOWING THE ARMOURY HOUSE IN THE BACKGROUND.—[Reproduced from "The Illustrated London News," July 3, 1852.]

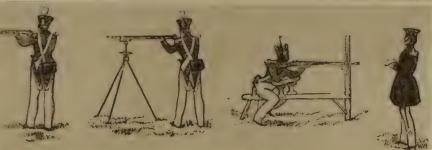
The "Fraternity or Guild of St. George" was incorporated in 1537 by Henry VIII, and is, therefore, under its present-day title of the Honourable Artillery Company, celebrating its four-hundredth anniversary this year. On July 10 there was a pageant of the regiment's history in the grounds of the Armoury House, and the following day a special service at St. Paul's. On July 12 the Duke of Gloucester was present at a dinner given by the H.A.C. at Grosvenor House. As the oldest regiment in the British Army its history is an eventful one bound up with that of the City of London. The word

"Artillery" in its title does not refer to guns, but the "Longbowmen" (Crossbowmen and Handgonnes) mentioned in the Charter, while the prefix "Honourable" was added by Queen Victoria in 1860. The Vellum Book, which covers the period 1610-1662, contains the names of many famous personages who have been admitted members of the Company, and it has been the practice for the reigning Sovereign or the Prince of Wales to be the Captain-General. At times, beside the Infantry, the regiment has consisted of Field Artillery (revived again during the Great War), Light Cavalry, Horse

ILLUSTRATIONS, OTHER THAN THOSE REPRINTED FROM "THE ILLUSTRATED LONDON NEWS," ARE REPRODUCED FROM "THE HISTORY OF THE HONOURABLE ARTILLERY COMPANY," BY CAPTAIN G. A. RAIBES.



THE EARLIEST RECORD THE COMPANY POSSESSES: A PAGE OF THE VELLUM BOOK CONTAINING THE ENROLMENT OF CHARLES, PRINCE OF WALES, AND JAMES, DUKE OF YORK.



SHOOTING POSITIONS WITH AND WITHOUT THE REST AND AN OFFICER OF THE PERIOD: YAGERS (RIFLEMEN) OF THE H.A.C. AT WORMWOOD SCRUBS FOR BALL-PRACTICE IN 1843.—[Reproduced from "The Illustrated London News," August 26, 1843.]



AT A REVIEW BY THE PRINCE OF WALES, CAPTAIN-GENERAL OF THE H.A.C., IN 1864: THE PRINCESS OF WALES PRESENTING NEW COLOURS TO THE COMPANY FROM HER CARRIAGE.—[Reproduced from "The Illustrated London News," July 3, 1864.]



FORMED IN 1781 TO WORK THE GUNS PRESENTED TO THE COMPANY BY THE CITY: THE UNIFORM OF THE MATROSS (ARTILLERY) DIVISION BETWEEN 1707 AND 1822



BEFORE THE BEAVERS CAP RE-PLACED THE SHAKO: THE UNIFORM OF THE BATTALION IN 1848.



THE UNIFORM OF THE COMPANY IN 1861—SIMILAR TO THAT OF THE GRENADEER GUARDS WITH SILVER LACE SUBSTITUTED FOR GOLD: (FROM L. TO R.) SERGEANT AND PRIVATE IN HEAVY MARCHING ORDER; QUARTERMASTER; MUSKETRY INSTRUCTOR; LIEUT.-COLONEL; CAPTAIN; ADJUTANT; ENSIGN; MAJOR; SURGEON; LIEUTENANT (ARTILLERY DIVISION); PRIVATE; GUNNER (HORSE ARTILLERY); UNDRESS.

[Reproduced from "The Illustrated London News," September 26, 1861.]



OF CRIMSON VELVET EMBROIDERED IN GOLD AND SILVER: CAPS WORN BY OFFICERS OF THE GRENADEER COMPANY OF THE HONOURABLE ARTILLERY COMPANY DURING THE REGNIS OF QUEEN ANNE AND KING GEORGE I, 1702-1727



THE FORERUNNER OF THE H.A.C.'S HORSE ARTILLERY BATTERIES OF TO-DAY: A TROOP FORMED IN 1660, UNDER THE COMMAND OF CAPTAIN JAY, IN WHICH EACH MEMBER PROVIDED HIS OWN HORSE.—[Reproduced from "The Illustrated London News," May 12, 1860.]



UNIFORMS OF UNITS OF THE H.A.C., 1850-1857: (FROM L. TO R.) CAPTAIN, ARTILLERY DIVISION (DARK BLUE); CAPTAIN, INFANTRY (SCARLET); CAPTAIN, RIFLE COMPANY (DARK GREEN); DRIVER, ARTILLERY; PRIVATE, FULL DRESS; LIEUTENANT, LIGHT INFANTRY (BLUE, UNDRESS); SERGEANT, ARTILLERY; CORPORAL, RIFLE COMPANY; PRIVATE (FULL DRESS, OFF DUTY).

West and East wings were added in 1828. It was the custom for the City authorities to call on the Company to assemble under arms on occasions of riot, and it was for their assistance during the Gordon Riots in 1780 that they were presented with two cannon which led to the forming of the Matross (Artillery) Division. The H.A.C. is now one of the Territorial "officer-producing" units and in this connection it is interesting to recall that formerly no officer in the Trained Bands could hold his post without having previously served with the Company.

THE SCENE OF A ROYAL OPENING: THE NATIONAL LIBRARY OF WALES.



THE LIBRARY THAT THE KING ARRANGED TO OPEN ON THE ANNIVERSARY OF THE FOUNDATION-STONE-LAYING BY HIS PARENTS IN 1911.



A FRONT VIEW OF THE NATIONAL LIBRARY OF WALES: AN INSTITUTION WHICH WAS ORIGINALLY FOUNDED BY ROYAL CHARTER IN 1907.



A CORRIDOR WITH DOORS OPENING INTO THE MANUSCRIPTS BAYS; ONE OF WHICH WE ILLUSTRATE IN A PHOTOGRAPH ON THE RIGHT.



THE INTERIOR OF THE COUNCIL CHAMBER IN THE NATIONAL LIBRARY OF WALES, WITH FITTINGS AND FURNITURE OF AUSTRIAN OAK.



THE INTERIOR OF ONE OF THE MANUSCRIPTS BAYS IN WHICH A VERY LARGE AMOUNT OF VALUABLE UNPRINTED MATERIAL IS PRESERVED.



THE PRINT AND MAP ROOM IN THE NATIONAL LIBRARY OF WALES: A SPACIOUS AND DIGNIFIED APARTMENT, WITH AMPLE FACILITIES FOR STUDY.



THE SUMMERS ROOM, THE GIFT OF MRS. EDITH SUMMERS IN MEMORY OF HER HUSBAND THE LATE MR. J. W. SUMMERS, M.P. FOR FLINT BOROUGH.

It was announced that on July 15 their Majesties would arrive at Aberystwyth, where the King would formally open the National Library of Wales, the foundation stone of which, it may be recalled, was laid by King George V and Queen Mary on July 15, 1911. The Library was founded by Royal Charter in 1907. Its origin is thus described by Mr. H. V. Morton in his well-known book, "In Search of Wales": "At the same time that men were dreaming of a University

of Wales some one sent a copy of the first Welsh Bible to Aberystwyth. The Bible collected other books round it. It was a magnet that drew manuscripts and rare volumes to the town. That was the beginning of the magnificent National Library—one of the finest Libraries in the kingdom." It contains about 750,000 printed books, nearly 12,000 volumes of manuscripts, about 170,000 deeds and documents, and thousands of maps, prints and drawings.

THEIR MAJESTIES' "PALACE ON WHEELS":

THE ROYAL TRAIN USED IN THE ROYAL VISITS TO SCOTLAND AND WALES.



ON BOARD THE L.M.S. ROYAL TRAIN WHICH THEIR MAJESTIES USED ON THEIR VISITS TO SCOTLAND AND WALES: THE KING'S COMFORTABLE BEDROOM, WITH THE SILVER-PLATED BED.



THE QUEEN'S BEDROOM IN THE L.M.S. ROYAL TRAIN: A COMPARTMENT IN WHICH THE FURNITURE IS COVERED IN BLUE SILK BROCADE.



THE QUEEN'S BOUDIOR ON THE ROYAL TRAIN; THE WALLS BEING FINISHED IN WHITE ENAMEL.



THE KING'S DAY COMPARTMENT: UPHOLSTERED IN GREEN SILK REP AND JACOBEAN PATTERN STUFFS, ORIGINALLY CHOSEN BY HM. QUEEN MARY.



A ROYAL TRAIN IN QUEEN VICTORIA'S DAY: AN "ILLUSTRATED LONDON NEWS" WOOD-CUT, OF 1851, TO COMPARE WITH THE MODERN TRAIN.

On their Scottish journey, and their more recent visit to Wales, their Majesties made use of the London Midland and Scottish Railway royal train. This train, of which there are two, is also used on the royal visits to Ireland. In the King has a separate day compartment; smoking room and bedroom. The day compartment is upholstered in green silk rep and decorated in the Jacobean style. The bedroom is upholstered with a silver-plated bed, and fitted up in satinwood. The Queen's day compartment has satinwood fittings, with white enamel walls, and is decorated in the Georgian style. Her Majesty's bedroom is upholstered in blue silk brocade; and next to it is her dresser's bedroom. The rest of the train comprises the royal dining-car (decorated with brown and blue tapestry), coaches for equerries and suite, and a special office compartment in which His Majesty can transact business.



"VENICE; THE GRAND CANAL WITH THE RIALTO BRIDGE"; BY F. GUARDI: ONE OF THE MANY FINE DRAWINGS TO BE DISPERSED AT THE GREFFULHE SALE. (11 $\frac{1}{2}$ BY 17 $\frac{1}{2}$ IN.)



"VENICE; THE SQUARE OF ST. MARK'S"; BY F. GUARDI. (31 BY 42 $\frac{1}{2}$ IN.)



"UN COIN DES JARDINS DE TIVOLI"; A DRAWING BY J.-H. FRAGONARD. (13 $\frac{1}{2}$ BY 18 IN.)

The splendid collections formed by the Comte Greffulhe are being dispersed at Messrs. Sotheby's on July 22 and the following day. They were for long displayed at the Comte's Paris house in the Rue d'Astorg and at his country château at Bois-Boudran; but only very occasionally did some examples from the collections figure at public exhibitions. The collections contain highly important pictures and drawings, fine tapestries, furniture, and works of art. On this page we illustrate a few of the drawings and the pictures. The latter include the celebrated portrait of the Comtesse de Vintimille du Luc by Nattier, and works by Canaletto, Drouais, Van Dyck, Greuze, Guardi, Lépicié, Van der Neer, Pater, Paul Potter, Hubert Robert, Van Ruysdael,

FINE EXAMPLES OF EIGHTEENTH-CENTURY ART UNDER THE HAMMER: THE GREFFULHE SALE IN LONDON.

REPRODUCTIONS BY COURTESY OF MESSRS. SOTHEBY.



"LE PARTIE DE BILLARD"; BY LOUIS-LÉOPOLD BOILLY: ANOTHER FINE FRENCH EIGHTEENTH-CENTURY DRAWING IN THE GREFFULHE SALE. (15 $\frac{1}{2}$ BY 21 $\frac{1}{2}$ IN.)



"ENTRÉE DE LA VIEILLE MEUSE"; BY JACOB VAN RUYSDAEL. (19 BY 23 $\frac{1}{2}$ IN.)



A SHEET OF STUDIES OF THE HEAD OF A WOMAN WEARING A STRAW HAT;
BY ANTOINE WATTEAU. (9 BY 12 $\frac{1}{2}$ IN.)

J. Steen, Stubbs, Ter Borch, and Wouvermans. The drawings include the superb Watteau example illustrated above, and works by L.-L. Boilly, Boucher, Debucourt, C. L. Desrais, Fragonard, Guardi, Moreau l'Ainé and Moreau le Jeune, Hubert Robert, and Rembrandt. The *objets d'art* include Chinese and Continental porcelain, mostly with fine ormolu mounts; a Garniture de Cheminée, after Falconet, from the collection of Marie Antoinette; a fine terra cotta bust of Sabine Houdon, by Antoine Houdon, of about 1790; some notable Louis XV. and Louis XVI. clocks and furniture; a Beauvais tapestry screen with a Watteau subject; and other Beauvais and Gobelins tapestries after Boucher, Oudry, and Van Orley.

REJUVENATING OUR BATTLESHIPS: H.M.S. "WARSPITE'S" TRANSFORMATIONS.

H.M.S. "WARSPITE"
AS SHE APPEARED
IN 1920:
THE 31,000-TON
BATTLESHIP BEFORE
RECONSTRUCTION,
SHOWING THE TWO
SEPARATE FUNNELS,
THE ORIGINAL
CONTROL-TOP
AND
BRIDGEWORK,
AND
THE TYPE OF
BULGES BEFORE
MODIFICATION.



H.M.S. "WARSPITE"
AFTER HER RECON-
STRUCTION IN
1924-26:
A PHOTOGRAPH
TAKEN IN 1932,
SHOWING THE FORE-
FUNNEL TRUNKED
INTO THE SECOND,
THE MODIFIED
BULGES, THE
REMODELLED
CONTROL-TOP AND
BRIDGEWORK, AND
THE SLIGHTLY
ALTERED MAINMAST.



AFTER HER SECOND
RECONSTRUCTION IN
1934-37:
H.M.S. "WARSPITE"
LEAVING PORTS-
MOUTH HARBOUR—
SHOWING HER
SINGLE FUNNEL,
THE NEW BRIDGE
STRUCTURE CON-
TAINING THE
NAVIGATING AND
GUNNERY CONTROL
STATIONS, THE
SHORTENED MAIN-
MAST AND NEW
FOREMAST, AND
THE REDUCED
SECONDARY
ARMAMENT.



The battleship "Warspite" ("Queen Elizabeth" class) was laid down in 1912 and completed in 1915. She took part in the Battle of Jutland. Between 1924 and 1926 she underwent reconstruction which included the remodelling of the control-top, the fitting of bulges of a modified pattern, the trunking of the fore-funnel into the second, and the doubling of the anti-aircraft armament. In 1934 she was again subjected to further reconstruction, which has just been completed, costing £2,269,263

—only £250,000 less than her original cost in 1912. Her appearance has once again been drastically altered, for, apart from her new turbines and additional protection, she has now only one funnel, the tripod foremast has been removed, and the bridge and control-top are combined in a tower structure. Hangar accommodation is provided for aircraft and a catapult for launching them, while the anti-aircraft battery now consists of eight 4-in. guns on twin mountings.

BOOKS OF THE DAY.

ITALY has been called the land of art and song, but she has also been prominent, at various periods of history, in religion, literature, politics, and war. She produced the greatest empire and the second greatest epic poet of antiquity, and later founded the most powerful and widespread of Christian Churches. Later still, she developed a memorable revolutionary movement, which, under Garibaldi and other leaders, and not without British sympathy and support, once more gave her national unity. In the realm of culture, however, it is in art above all that Italy attained supremacy, in the days of the Renaissance, and Italian art was perhaps an important factor in preserving the spirit of nationality amid the political confusions of separate States.

Such are the reflections suggested by a magnificent volume of representative reproductions from the work of one of Italy's most celebrated artists, namely, "TITIAN": Paintings and Drawings. With 350 illustrations, including eight Plates in Colour (Vienna: Phaidon Press; London: George Allen and Unwin; 7s. 6d.). This beautiful book—remarkably cheap in view of its pictorial luxury—bears no editorial name on the title-page, but the Introduction is signed by Hans Tietze. I presume that from his pen also comes a prefatory note (unsigned but written in the first person), prefixed to a historical and interpretative catalogue, placed at the end of the book, on Titian's paintings, drawings, and wood-cuts, listed in alphabetical order of cities and towns where they are preserved in public or private collections. The prefatory note explains the scope and purpose of the book. "This volume of reproductions and the explanatory catalogue," we read, "make no claim to completeness, but are limited to those paintings, drawings, and wood-cuts which are discussed in my work on Titian ('Tizian: Leben und Werk,' Two Volumes; Phaidon Press, Vienna; 1936). The catalogue contains on the one hand those works which, in my opinion, are essential to enable us to form an idea of the great painter and draughtsman, and also certain works the erroneous attribution of which to Titian is carefully discussed in my book."

Titian's unifying influence on Italian culture is indicated by Herr Tietze in his general introduction. "During the fifteenth century," he says, "Venetian painting, which had previously been an offshoot of Byzantine art and also owed much inspiration to Northern Gothic, drew nearer and nearer to the art of Central Italy, with which it became completely blended during Titian's lifetime; there thus arose, thanks partly to his activity, a national Italian art." Finally, Herr Tietze concludes: "Through Titian, art became a mark of social distinction, a part of general culture, a substitute for other spiritual forces which were disappearing. This conception of art prevailed until far into the nineteenth century, and its last offshoots have carried on its influence even down to our own times. The man who realised it in the transitory moment of his own existence and artistic achievement has a right to claim a high place in the history of the development of the human mind."

As a conspectus of Titian's work for art-lovers in general, I can imagine nothing more satisfying than this attractive volume, with its sumptuous illustrations and authoritative commentaries. My only criticism is one that applies to practically all illustrated books nowadays; that is, the absence of page references under the illustrations to the relevant passages of letterpress. Readers who study first the explanatory catalogue at the end will find it easy to turn back to any illustration, but those who begin by looking at the illustrations will have some difficulty in tracing allusions thereto in the catalogue. They must first note the name of the city where the work in question is preserved, then find that city in the catalogue, and finally discover the particular gallery or collection containing the picture. Alternatively, they may consult the appended list of illustrations classified according to subjects under ten different headings. Here, too, a certain amount of detective ability is required.

The mention of "subjects" prompts me to remark that in his choice of theme (apart from portraiture and landscape) Titian shows a distinct tendency in two directions—towards the voluptuous, as in his numerous studies of Venus and other goddesses or nymphs; and towards the cruel, as in his partiality for gruesome martyrdoms or mythological scenes of torture. There is also a notable lack of humour. In the whole range of his portraits, as here represented, I cannot find the ghost of a smile. It is only in the martyrdoms and scenes from the Passion that his faces reveal much play of feature, and that, of course, is the emotion of agony.

It is a far cry from the stateliness of Titian to the simplicity of primitive art as practised among coloured races, though their productions are not so remote from certain modern movements. Neither is there any lack of humour—if only of the unconscious kind—in the works

recorded by a learned, but outcast, German ethnologist in "THE SAVAGE HITS BACK"; or, The White Man Through Native Eyes. By Julius E. Lips, Ph.D., LL.D., Visiting Professor of Anthropology at Columbia University, New York; formerly Head of the Department of Anthropology at the University of Cologne and Curator of the Rautenstrauch-Joest Museum, Cologne. Introduction by Bronislaw Malinowski,

Ph.D., D.Sc.,
Professor of
Anthropology in the University of London. With 213 Illustrations (Lovat Dickson; 21s.).

Here we have a large collection of works, mainly carvings, gathered from many parts of the world and varying widely in character and quality. Some, of course, are quaint and crude, but many of them show remarkable power and subtlety. The author seems rather to overrate the idea that these studies of the white man by his coloured brethren are mainly in the nature of satirical caricature. Many may be genuine attempts at realistic representation, free from animosity and perhaps even complimentary in aim. On this point, however, the author must be allowed to speak for himself. Considering the white man's countless books concerning coloured peoples, Professor Lips decided, conversely, to discover what the coloured man thinks of the whites. In the course of his researches he heard some astounding opinions of himself and his kind. "Understanding and fascination together," he writes, "brought to growth the idea of collecting the artistic work of coloured people. . . . The unknown artist should have his say at last, with the sky for his north light, and his tools a piece of wood or iron, a mussel shell, or a piece of ochre. I set to work to assemble a collection of pictures which would speak for this unknown artist, since for the most part he has no other writing. This would be his opportunity to take vengeance upon his colonizer, or to honour the white man's mode of living and blend it with the magic of his own world of ideas. Whatever the result, the dumb mouth and the wilderness should find voice. The savage hits back."

There is another line of interest in this book, concerned not with art but politics. Professor Lips explains that, after three years of work and travel in collecting material, he found it impossible to publish his work in Germany owing to the advent of the Nazi régime and its strangling effect on intellectual liberty. Unable to accept the racial dogma of the Nazi creed, he preferred to resign his two posts at Cologne. "Alas," he adds, "I was the only 'Aryan' ethnologist to do so." So he went into exile, smuggling his material out of Germany. His forecast of the future relations between the white and coloured peoples will be to some readers more interesting, perhaps, than his *catalogue raisonné* of primitive art. He foresees a Black Peril as well as a Yellow Peril. "It is none other than Adolf Hitler himself," he writes, "who has given the black and yellow world the war-cry for the settlement of racial issues with the white world. It is not a coincidence that in the cinemas of the Algerian and Moroccan oases and in the field cinemas of the Zulus to-day, when Hitler appears on the screen, there are wild hurrahs and applause. . . . Hitler has given the coloured races their future battle-cry, has for the first time awakened their race consciousness; and his race theory . . . may prove to be the mightiest boomerang in the world's history." An ingenious criticism this, but possibly not without an element of prejudice!

Another man of science—this time an archeologist—who is opposed to Fascism in its various forms, and takes a gloomy view of the world's future, sets forth his argument in "PROGRESS AND CATASTROPHE." An Anatomy of Human Adventure. By Stanley Casson. Illustrated (Hamish Hamilton; 7s. 6d.). The author here studies two historic collapses of civilisation, followed by periods of chaos (the first roughly from 1000 to 600 B.C. and the second—the Dark Ages—from 500 to 1000 A.D.), and discusses, from a comparison of symptoms, whether the world is now on the brink of a similar catastrophe. It may be reassuring to some readers, expecting even worse things, to know that, in the author's opinion, civilisation has *already collapsed*. "Freedom of speech," he writes, "tolerance and justice have completely vanished in all lands except in France, Britain and America, and in some of the politically powerless smaller States." He denounces "that monstrous idol, the Hydra of Nationalism." The monster was born, he thinks, from President Wilson's theory of self-determination of nations. "To prove that the growth was malignant we have only to observe that Nationalism, as seen to-day in Germany and Italy (and now steadily growing in Russia), is its direct descendant." An apt phrase sums up the result: "The Concert of Europe became a group of individual brass-bands."

Although Mr. Casson attacks Fascist movements as fiercely as does Professor Lips, and pours equal scorn on the Nazi theory of racial purity, recalling by contrast the mixed blood of the Roman Empire, both attacks are weakened by his admission that some intellectual liberty continues to exist. "What Europe could still be," he writes, "just barely survives to-day in the internationalism of scholarship." And again: "The frontiers of the National States are steel rings that enclose them. One class of person alone not only breaks the ring, but is almost fulsomely welcomed into the charmed circle—the despised student, researcher, professor, the non-political worker in science, the arts and literature. He alone to-day has a world-passport. . . . He is

(Continued on page 140)



A WOOD-CARVING IN THE EXHIBITION OF MODERN NIGERIAN ART AT THE ZWEMMER GALLERY: "DRUMMER," BY ENWONWU.

WEST AFRICAN ART OF TO-DAY: "STRONG MAN," BY ENWONWU, ONE OF THE EIGHTY-SIX EXAMPLES SHOWN AT THE NIGERIAN EXHIBITION.



ANOTHER SPECIMEN OF MODERN WEST AFRICAN WOOD-CARVING IN THE NIGERIAN EXHIBITION RECENTLY OPENED BY THE COLONIAL SECRETARY: "WOMAN AND BASKET," BY ENWONWU.

An interesting Exhibition of modern Nigerian wood-carvings, terra-cottas, and water-colours, organised by Mr. K. C. Murray, Superintendent of Art Training in Nigeria, is now open, until August 7, at the Zwemmer Gallery, 26, Litchfield Street, Charing Cross Road. It contains eighty-six exhibits by five Nigerian art students who will later be employed as art teachers. The Nigerian Education authorities have avoided imposing European conventions on the art students, encouraging them rather to express their own ideas and develop an essentially African style. This ideal was emphasised by the Colonial Secretary, Mr. W. Ormsby-Gore, in opening the exhibition.

RESCUING OLD BRITISH WAR HORSES FROM THEIR DISTRESS IN BELGIUM.

PHOTOGRAPHS BY HALL; REPRODUCED BY COURTESY OF "OUR DUMB FRIENDS' LEAGUE."



ONCE OF THE 11TH HUSSARS: A BLACK WAR-TIME CAVALRY MARE, BOUGHT IN BELGIUM BY "OUR DUMB FRIENDS' LEAGUE," WHICH WAS VERY LAME, BESIDES BEING A COMPLETE WRECK THROUGH OVERWORK AND STARVATION.



BOUGHT IN CHARLEROI MARKET AFTER BEING BROUGHT STRAIGHT FROM THE MINES: A BAY CAVALRY GELDING WITH ALL HIS JOINTS GONE AND VERY LAME IN THE NEAR-FORE AND THE NEAR-HIND.



WHERE THE LEAGUE'S BUYERS FIND MANY BRITISH WAR HORSES AND MULES: AN EARLY-MORNING SCENE IN BRUSSELS MARKET, WITH HORSES OF EVERY NATIONALITY TIED TO THE LINES FOR SALE.



OUT AT GRASS FOR THE FIRST TIME FOR EIGHTEEN YEARS: THE ENGLISH GROOM INTRODUCING A NEW ARRIVAL TO OTHER RESCUE CASES AT THE DOWAGER DUCHESS DE CRÖY'S CHÂTEAU.



SLOWLY RECOVERING, IN A SECLUDED SPOT IN THE CHÂTEAU GROUNDS, FROM THEIR APPALING ILL-TREATMENT AND NEGLECT: TWO BRITISH WAR HORSES WHICH HAVE BECOME INSEPARABLE COMPANIONS IN THEIR RURAL RETREAT.



TALKING TO A PACK-PONY AND A SMALL PONY MASCOT (BOTH RESCUE CASES): THE DOWAGER DUCHESS DE CRÖY, WHO HAS GIVEN GENEROUS ASSISTANCE TO THE LEAGUE, WITH ANOTHER PAIR OF INSEPARABLES.

At the beginning of 1936 "Our Dumb Friends' League" started a department for the investigation of cruelty to animals, and, on hearing that there were, on the Continent, British Army horses which had fought during the war and had been sold in 1919 to the Belgians, commenced its campaign to rescue these old animals. Since then the League has been buying them as rapidly as possible, and to date 450 of these old warriors have been rescued. Each bears the Army marking of the war period. Through the kindness of the Dowager Duchess de

Cröy it has been possible to trace these veterans quickly, as she has supplied, through the Gendarmerie in Belgium, a list of the old horses throughout that country. The League now has its own stables in Brussels, and its own transport for moving the horses from the places where they are bought. It must be everybody's desire to right this terrible state of affairs, and alleviate the suffering of these animals by providing the League with the means of buying back every one of the horses and mules that remain of the 80,000 sold after the war.

The World of the Theatre.

By IVOR BROWN.

DRAMA IN THE VILLAGE.

IT was, for many people, melancholy news that the Travelling Theatre of the Arts League of Service would travel no more. A week or two ago its car was driven home for the last time, and the costumes and "props" were sold. This theatre, a true caravan of Thespians—and did not Greek Thespis originate the European stage with a rustic waggon?—used to travel Great Britain from the Channel to the North of Scotland, stopping wherever it could find a village hall and enough village people to fill it. Often it spent some days or a week in a large town: thus only could the necessary urban silver be added to the rural pence. But the root of the matter was in the visitation of villages. This was quite literally "a road show." At one time there was enough support to keep two such travelling theatres "on the road," or, to be more exact, up the lane. One caravan went north, the other south.

The programmes thus conveyed consisted of short plays, humorous sketches, folk-songs new and old, dances, burlesques, absurdities, the stuff of theatre and music hall and fair and penny-reading all rolled into one and served both cheap and good. How good may be ascertained by a look at the number of Arts League Players who have won high distinction on the ordinary stage. Miss Hermione Baddeley and Mr. Mackenzie Ward head a list of such eminent graduates. Naturally, it was an exhausting life: the company had to be versatile and turn a hand to anything; nothing is more tiring than to be here to-day, gone to-morrow, and usually the guest of some good, but not always tactful, leader of village society, offering hospitality. Performers, after a long journey and a night's work, which involved the improvising of a theatre and many

now instead of outstaying its welcome. There are so many artistic organisations which outlive their function. Founded for a certain purpose, they win their battle and then sit rather forlornly, without proper occupation, on the scene of their triumph. The Travelling Theatre has ceased to travel because it is no longer sufficiently wanted. That has occurred because the conditions of village life have so enormously altered during the last eighteen years. When the Arts League of Service, whose admirable purpose is

makes things hard for the little travelling band of unmechanised players, who must charge at least two or three times as much for a hard seat in the village hall as the films charge for a soft one in the cinema.

But mechanism has not an unqualified victory. The Travelling Theatre stimulated amateur mimicry and rivalry, and its memory will live in the work done by numerous groups of amateur actors in villages all over Great Britain. The spread of amateur dramatic work all across the land, and most especially in Scotland, where play-acting was so long regarded as sport for Satan only, has been really astonishing. The British Drama League, for example, counts its affiliated societies by the thousand, and that by no means represents the whole of the amateur players. Some of the smallest and loneliest villages, especially in the Pennine dales and in Scotland, are the most strenuous competitors in dramatic festivals and tournaments.

Through many of these, if not through all, the Travelling Theatre carried and scattered the seed of dramatic endeavour. It taught by example, and inspired its audience to act for themselves. I know all there is to be said against amateur theatricals: that they promote vanity and jealousy and encourage conceited people to waste their time in making up entertainments which bored friends and relatives find they cannot escape. But, when all that has been argued against the village comedian or even the lady who aspires, without just cause, to be a tragedy queen, there remains a great deal of good work which has given pleasure both to those who act and those who are "acted at," which has broken the monotony of village life, added to and enriched the activities of the Women's Institute, given expression to the ambitions and desires of village life, or celebrated the heroes and heroines and the queer adventurers of local history.

The Travelling Theatre, wherever it went, quickened life; it set people thinking, talking, and playing. To be remembered gratefully is not less than its due, for it has many heirs and beneficiaries all over England and, not least, in Scotland.



THE RUSSIAN BALLET AT COVENT GARDEN: DANILOVA AND MASSINE AS THE CAN-CAN DANCERS IN "LA BOUTIQUE FANTASQUE," ONE OF THE LARGE REPERTORY OF BALLETES BEING GIVEN.

The repertory of ballets being given by Colonel de Basil's company at Covent Garden includes "Cimarroniana," "Chorearium," "Les Femmes de Bonne Humeur," "Symphonie Fantastique," "Le Beau Danube," "Le Spectre de la Rose," and "Le Tricorne"; with, in addition, "Les Papillons," "Scheherazade," and "Prince Igor," specially produced under the supervision of Michael Fokine.



"TO HAVE AND TO HOLD," AT THE HAYMARKET: A FAMILY REUNION, WITH (L. TO R.) BRIAN HARDING (KENETH KENT), ROBERT DE WINTER (BASIL RADFORD), JUNE HARDING (MARIE NEY), PEGGY HARDING (DOROTHY HYSON), THE YOUNG DAUGHTER OF MAX HARDING, WHOM HE HAS NOT SEEN SINCE HE DIVORCED HIS WIFE; MAX (HARTLEY POWER), AND ROBERTA DE WINTER (MIGNON O'DOHERTY).

"To Have and To Hold" is a charming comedy of family life in a country house setting. Brian Harding is an agricultural reformer. His wife, June, is in love with Max, Brian's cousin. The de Winters, whose house Brian has bought, dislike Max and wish to get him out of the way, and confront him with his daughter Peggy to embarrass him.

changes of costume without much dressing accommodation, would want to fall asleep and not to sit up and be entertaining. Not all hostesses had the wit to appreciate this simple fact.

But the constant change of audience and the need to adapt one's methods to the town or village, the shire or country of one's visit, was first-rate experience for young and ardent and teachable theatre-workers. In the team, led with such enthusiasm and skill for nearly twenty years by Miss Eleanor Elder, Miss Judith Wogan, and that exquisite singer of Gaelic and other folk-songs, Mr. Hugh Mackay, nobody, I think, had much time or opportunity to grow rich, and everybody, I fancy, must at times have felt that the Joys of the Open Road were delusive fictions and the Wind on the Heath a very cold form of draught. But hard schools are not always unhappy ones—at least, not in retrospect. Many members of the Travelling Theatre will preserve some rosy memories of that life upon the road. I salute the common sense of the A.L.S. in stopping

of social history hardly realise.

Every cottage in Little Pottleton now has its wireless set, offering entertainment and instruction of every kind. Village people are the keenest and most constant listeners we have, and I am always surprised to discover how much they have learned about the modern drama by listening intently to broadcast plays and talks, which town-folk may think rather boring. Then most families in Little Pottleton take the bus on Saturday to do their shopping in the cheap chain-stores of Great Pottleton, and, after they have shopped, they have still a few pence left for the pictures. For that they can see Garbo and Dietrich, Gable and Durante, just as plain as you and I do who spend our shillings in the urban picturedrome. The huge, spectacular resources of Hollywood and Elstree are at the disposal of their fourpences. Such competition



"WOMEN OF PROPERTY," AT THE QUEEN'S: ARNE (GRIFFITH JONES) BEING DRAGGED AWAY BY HIS SISTER FROM ILONA (NANCY HORNSBY; RIGHT), THE SCHOOL-MISTRESS WITH WHOM HE FALLS IN LOVE.

"Women of Property" is a translation of a play which has had a great success in Finland. The drama centres round the love of Arne, a Finnish landowner, for Ilona, the local school-mistress. His wife, Marta (Dorice Fordred), longs to prove him innocent of this liaison, and his mother (Mary Morris) does her best to shield him, but in vain.

KIEV CATHEDRAL'S RESTORED FRESCOES; ONE SHOWING ITS FOUNDER.

PHOTOGRAPHS SUPPLIED BY PROFESSOR VICTOR LASAREFF. (SEE HIS ARTICLE ON THE NEXT PAGE.)



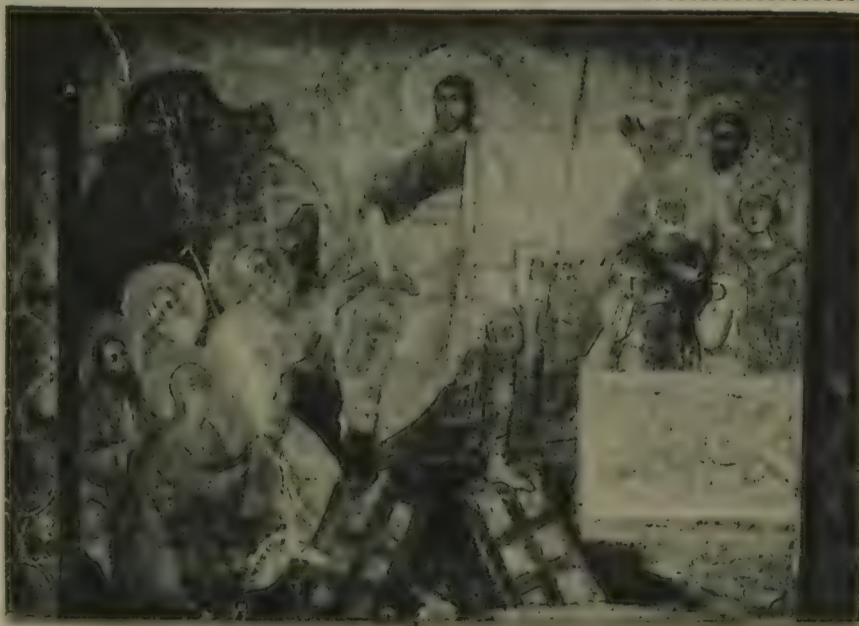
1. PRINCE YAROSLAV'S WIFE, PRINCESS IRENE, AND HER THREE DAUGHTERS; THE SECOND FIGURE PROBABLY HER SECOND DAUGHTER, ANNE, WIFE OF HENRI I. OF FRANCE: A FRESCO ON THE SOUTH SIDE OF THE CENTRAL NAVE.



4. BUILDER OF THE CATHEDRAL OF ST. SOPHIA AT KIEV ON THE SITE OF HIS VICTORY OVER THE PECHENEGS: PRINCE YAROSLAV FROM A FRESCO ON THE NORTH WALL OF THE CENTRAL NAVE.



2. DETAIL FROM "THE BIRTH OF THE VIRGIN," A FRESCO IN THE CHAPEL OF ST. JOACHIM AND ST. ANNE IN THE CATHEDRAL OF ST. SOPHIA AT KIEV: A GROUP OF WOMEN.



3. "THE DESCENT INTO HELL": A FRESCO ON THE NORTH WALL (SEE FIG. 5 ADJOINING); THE LEFT PORTION (WHERE THE ORIGINAL WORK IS ENTIRELY LOST) EXECUTED IN THE SEVENTEENTH CENTURY.

5. THE NORTH WALL OF THE CATHEDRAL: A VIEW SHOWING TWO CLEANED FRESCOES—(TOP LEFT) "THE DESCENT INTO HELL" (SEE FIG. 3 ADJOINING), AND A FIGURE OF AN UNKNOWN MARTYR (SEE FIG. II, PAGE 129).

Professor Lasareff's note on Fig. 1 states: "Princess Irene was the Swedish Princess Ingigerd. The persons represented wear rich garments of Byzantine damask." The note on Fig. 5 reads: "A general view of the north wall. Above is a cleaned fresco of the middle of the eleventh century, 'The Descent

into Hell.' Below it is wall decoration of the same period (on the central column) and (on the left column) a fresco of an unknown martyr, both after cleaning. The decoration on the left is of the seventeenth century and that on the right is of the nineteenth." The martyr's head appears in Fig. 11 on page 129.

A GREAT REDISCOVERY OF 11TH-CENTURY BYZANTINE ART.

REVELATIONS BY SCIENTIFIC CLEANING: TREASURES OF FRESCO AND MOSAIC IN THE CATHEDRAL OF ST. SOPHIA AT KIEV RESTORED TO THEIR ORIGINAL SPLENDOUR.

By PROFESSOR VICTOR LASAREFF. (See Illustrations on the preceding and facing pages, numbered in order from page 127.)

THE Cathedral of St. Sophia at Kiev is one of the most important monuments of ancient Russian architecture. Built in 1037-1061/67, it is an authentic creation of Prince Yaroslav, who erected it on the site of his victory over the Pechenegs (Fig. 14). Prince Yaroslav decorated his favourite church most richly with magnificent mosaics and frescoes, so that it might rival the celebrated church of St. Sophia in Constantinople, and indeed there can be no doubt that the St. Sophia in Kiev, as it originally appeared, presented an ensemble of unusual beauty, in which architecture, decorative sculpture, and monumental painting were merged in a complete and indivisible whole. Unfortunately, bungling restorations have made considerable changes in the appearance of the cathedral; in the seventeenth and eighteenth centuries this great monument was "renovated," and radical changes were made in the façade, so that the original appearance of the exterior has been preserved only on the apsidal end. The roof and domes were renovated at the same time, and in 1853-4 most of the frescoes were crudely overpainted in oils by Solntsev, a process in which the former outlines of the composition were considerably altered. Finally, in the 'eighties, some of the mosaics were also "restored," and in the attempt to freshen them up they were in many places coated with lime and plaster and overpainted with oil paints, so that the precious

of old Russian monumental painting and ikon painting. These experimental cleanings demonstrated the fact that the originals, which were executed in the middle of the eleventh century, were in a fair state of preservation beneath the extraneous coat of oil paint. Thereupon it was decided to proceed to a systematic cleaning of all the frescoes in the Cathedral of St. Sophia, about 5000 square metres (about 5980 square yards) of which were still preserved. Moreover, it was found that it was necessary to clean and restore the mosaics also, as they had suffered

(e.g., the mosaics of St. Luke in Phocis and the mosaic of the Annunciation in the Monastery of Vatopedi on Mt. Athos). But, in the present state of our knowledge of monumental Byzantine painting of the eleventh century, it is extremely difficult to solve the problem of where these Greek artists came from—was it Constantinople, Salonika, or the Byzantine provinces? There was a brisk trade and close cultural relations between Kiev, Mt. Athos, and Salonika; prior to the arrival in Kiev of the Metropolitan Theopemptus, the Russian church had been dependent on Bulgarian Ohrida; and in the chapel of the Apostles, among the other figures, there are two Salonian saints, Domnus and Philippopolis. All these facts would seem to indicate that the artists who worked in the Cathedral of St. Sophia at Kiev came from the western part of the Byzantine Empire, but there still remains a possibility that they may have come direct from Constantinople. However that may be, one thing is certain: the Greeks, in the course of their work, used the help of Russian artists, whom they thus put in touch with the advanced artistic culture of Byzantium. This fact is also indicated by differences in the style of the frescoes uncovered, which betray not only an unevenness in quality but also differences in the manner of execution, in some places more picturesque, in others linear. It is quite obvious that, to carry out such an immense contract as the decoration of this cathedral in Kiev with frescoes and mosaics, there must have been several large workshops in which dozens of artists co-operated. Some of these had preserved the old technical usages derived from Hellenism, as is evident even from such a detail as the polished background of the fresco in which the figure of St. Panteleimon appears. This background is an imitation of marble, white with greyish-blue veining. Some

what similar polished surfaces are also found among the frescoes of Pompeii.

It will not be possible to give any final judgment on the mosaics and frescoes of the Cathedral of



AN ELEVENTH-CENTURY MOSAIC IN THE APSE OF THE CATHEDRAL OF ST. SOPHIA AT KIEV IN PROCESS OF RESTORATION: PROFESSOR P. I. YUKIN AT WORK ON THE HEAD OF A PRAYING FIGURE—SHOWING THE LEFT SIDE CLEANED.

greatly from the ravages of time. In order to carry out this immense plan, the Committee of Art of the Ukrainian Soviet of People's Commissars appointed a special commission, composed of Professor Margilevski, who is an eminent architect; a specialist on mosaics, Professor Frolov; and Yukin, with a number of other able men. The work is now being carried on under the competent management of this Commission, and it is an undertaking which in magnitude and importance is comparable to the activities of the American Byzantine Institute in St. Sophia at Constantinople. It is estimated that it will take several years to complete this work, but the Cathedral of St. Sophia in Kiev will then have become one of the most precious museums in the world.

The first frescoes uncovered were those on the walls of the central nave representing Prince Yaroslav (Fig. 4) and his family (Fig. 1). Work was then begun in the south tower, where several scenes of performances in a Byzantine circus (e.g., Fig. 9) were cleaned. Such secular subjects are extremely rare in Byzantine art. However, some hunting scenes (e.g., Fig. 10), decorating the north tower, in which the Prince appears, belong to the same class; and the surfaces of these were also freed from the layer of oil painting with which they had been covered. Some of the most interesting frescoes in the chapel of the Archangel Michael have also been cleaned ("The Archangel Michael Contending With Jacob," "The Archangel Michael Casting Down Satan," and figures of archdeacons and saints). In the chapel of Sts. Joachim and Anne, "The Annunciation," "St. Anne's Prayer," "The Birth of the Virgin" (Fig. 2), and "The Meeting of Joachim and Anne" were cleaned, as well as the figure of St. Panteleimon in the chapel of St. Vladimir, the "Descent into Hell" (Figs. 3 and 5), the figure of an unknown martyr (Figs. 5 and 11) on the north wall, and the figures of the Apostle Paul and other saints on the pillars. The magnificent mosaic in the apse is now completely freed of dust, soot, and overpainting; it consists of a great figure of the Virgin as orant, seven metres (about 23 ft.) high and with a total area of 61 square metres (about 73 square yards). The three mosaic medallions above the triumphal arch containing the half-figures of Christ, the Virgin, and John the Baptist are partly cleaned.

The inscriptions which have been preserved are in Greek, and this gives us reason to conclude that the frescoes and mosaics are Greek work, a supposition confirmed by their style, which has many points in common with the monuments of the Byzantine cycle



7. BEFORE CLEANING: THE HEAD OF THE MOSAIC FIGURE (SEEN IN THE UPPER PHOTOGRAPH) PARTLY OBSCURED BY A COATING OF OIL PAINT AND LAYERS OF DUST AND SOOT.

mosaic tessellæ were covered up in the most barbarous fashion.

In 1934, on the initiative of the Ukrainian People's Commissariat of Education, a tentative cleaning of the frescoes was begun. The work was entrusted to P. I. Yukin (Fig. 6), one of the best-qualified Russian restorers, who is thoroughly familiar with the technique



8. AFTER CLEANING: THE SAME HEAD AS IT APPEARED WHEN PROFESSOR YUKIN HAD RESTORED IT TO ITS ORIGINAL CONDITION; SHOWING THE FINE EXECUTION AND EXCELLENT STATE OF PRESERVATION.

St. Sophia in Kiev until they are completely uncovered, but it can already be said that their size, the beauty of their colouring, and the subtle spirituality of the faces will put them in the foremost rank amid the few examples of Byzantine monumental painting, among which first-class specimens of the eleventh century are especially scarce.

BYZANTINE FRESCOES OF THE 11TH CENTURY: A GREAT RESTORATION WORK.

PHOTOGRAPHS SUPPLIED BY PROFESSOR VICTOR LASAREFF. (SEE HIS ARTICLE ON THE OPPOSITE PAGE.)



9. A CIRCUS SCENE OF A WARRIOR IN SINGLE COMBAT WITH A MONSTER (REPRESENTED BY A MASKED MAN): A FRESCO IN THE NORTH TOWER OF THE CATHEDRAL.



10. ANOTHER EXAMPLE OF SECULAR SUBJECTS EXTREMELY RARE IN BYZANTINE ART: BEAR-HUNTING WITH A SPEAR—A FRESCO IN THE NORTH TOWER OF ST. SOPHIA AT KIEV.



11. A FRESCO REMARKABLE FOR FREEDOM OF TECHNIQUE: THE HEAD OF AN UNKNOWN MARTYR ON THE LEFT PILLAR OF THE NORTH WALL (SEE FIG. 5, PAGE 127).



12. DETAIL FROM "THE VISIT OF THE VIRGIN TO ELISABETH"; A FRESCO IN THE CHAPEL OF JOACHIM AND ANNE; A SERVANT AT A DOORWAY.



13. THE HEAD OF ARCHDEACON LAWRENCE: DETAIL OF A FRESCO IN THE CHAPEL OF THE ARCHANGEL MICHAEL IN THE CATHEDRAL OF ST. SOPHIA AT KIEV.



14. WITH A TURKISH TYPE OF FACE SUGGESTING THAT THE FIGURE REPRESENTS A PRISONER TAKEN BY PRINCE YAROSLAV IN HIS VICTORY OVER THE PECHENEGS: A MUSICIAN—DETAIL OF A FRESCO IN THE NORTH TOWER OF THE CATHEDRAL OF ST. SOPHIA AT KIEV.



15. THE FIGURE OF ST. MARINUS (HERE SHOWN PARTIALLY RESTORED): A FRESCO ON THE SOUTH-EAST PILLAR IN THE CATHEDRAL OF ST. SOPHIA AT KIEV, NOTEWORTHY FOR ITS FINE EXECUTION.

In his article on page 128, Professor Lasareff recalls that the Cathedral of St. Sophia at Kiev was built and magnificently decorated by Prince Yaroslav, in the eleventh century, on the site of his victory over the Pechenegs. A note on Fig. 14 states: "The Turkish type of face suggests that we have here a

representation of a captured Pecheneg." The author points out that such secular subjects as the circus duel and the bear-hunt (Figs. 9 and 10) are extremely rare in Byzantine art. The figure of the martyr, whose head appears in Fig. 11, is shown complete in Fig. 5, on page 127.

THE BEAUTY OF THE "GRISAILLE": GREENWICH'S NEW ACQUISITION.



THE SUPERB "GRISAILLE," BY THE ELDER VAN DE VELDE, RECENTLY ACQUIRED BY THE MARITIME MUSEUM; SHOWING DUTCH FLAGSHIPS: A PERFECT EXAMPLE OF THE ART OF DRAWING WITH PEN AND BRUSH ON A PREPARED GROUND—THIS LATTER NEEDING SEVERAL MONTHS TO DRY BEFORE IT COULD BE WORKED ON. (35½ by 43½ in.)

PAINTING *en grisaille* is, properly speaking, painting in monotone in imitation of sculpture, an art much practised by European artists in the eighteenth century; but the term has been made to extend backwards in time to the Dutch *penschildering*—that is, the drawing with pen and ink and brush on a prepared neutral ground of white lead, the design being fixed by varnishing. In this sense, the art was practised by a small number of marine artists of the second half of the seventeenth century, and their work is of considerable rarity. The recent acquisition, therefore, by the Trustees of the National Maritime Museum of another grisaille by the master and probably the originator also of the art, William Van de Velde the Elder, is an important addition to an already representative collection; all the more important as it will be seen that the acquisition (upper illustration) forms a companion to the magnificent grisaille (lower illustration), one of the best preserved in existence, acquired by the Museum some years ago. The two pictures are almost of a size. That already in the Museum's possession shows De Witt's flagship, the "Huis te Zwieth," standing out from the land on the port tack, with De Ruyter's ship, the "Huis te Kruiningen," running along the shore. The new grisaille appears to show other Dutch flagships of the same period. While English ships usually had only the Royal Arms of England



ANOTHER MAGNIFICENT VAN DE VELDE GRISAILLE IN THE NATIONAL MARITIME MUSEUM; SHOWING DUTCH FLAGSHIPS CLOSE INSHORE: A COMPANION SUBJECT TO THE RECENT ACQUISITION, ILLUSTRATED ABOVE; BOTH BEING PAINTED IN 1654. (36 by 48 in.)

Van de Velde's earliest works. In later years, possibly in proportion to his increasing practice of painting in colours, he tended to produce smaller grisailles. The end of the first third of the eighteenth century saw the last of his followers. The inconvenience to artists occasioned by waiting several months before the prepared panels or canvas were hard enough to receive the pen, and the impatience of patrons, of which there is documentary evidence, probably explain why the art had so short a life.

This England . . .



Clovelly, N. Devon

HERE is a place, you would say, that cannot change—a museum-piece with its winter flowers and staircase street that knows no petrol fume. And its little Norman church declares that even the lords of the manor have borne one name a good six hundred years—here surely was opportunity for change. Though no older than elsewhere, it is as if a root of that great tree that is England shewed above ground in these parts. Many such roots has England for her strength—in places, in men, and in the habits they have learned. The beer called Worthington, which has not changed these centuries past, is one that in its humble way has added not a little to the grand timber of the English frame.



A PAGE FOR COLLECTORS.

THREE ASPECTS OF THE BRITISH TEMPER.

By FRANK DAVIS.

CHOSSEN haphazard from two separate exhibitions of English water-colours, these three drawings seem to me to be as good examples of three aspects of the national genius as one could wish to find in a single afternoon. It's an aggressive phrase, "national genius," but I think it can be used in this case with perfect propriety: we were pretty good at this sort of thing and raised what began as a minor craft to a major profession. True, very great men showed us the way originally—for example, Rubens, Van Dyck, and, earlier still, Dürer—and in due course the practice degenerated into a fashionable, ladylike, and anaemic drawing-room accomplishment, from the depths of which certain gifted young people of to-day are rescuing both it and themselves. The eighteenth-century water-colour began soberly enough as a topographical drawing, in which accuracy was all-important: people wanted to recognise views on their own estates, and, if they made the Grand Tour, it was pleasant to take about a tame draughtsman, just as to-day we include a camera in our kit;

fervour. Blake died in 1827; Palmer had met him in 1824. Palmer, Linnell, Richmond, and Calvert



1. AN EARLY WATER-COLOUR BY J. M. W. TURNER, R.A.—"THE YOUNG TURNER OF ABOUT 1797": A SCENE OF CLASSIC REPOSE, PROBABLY IN THE LAKE DISTRICT OR WALES, WITH SUBTLE HARMONIES OF LIGHT.—[By Courtesy of Vicars Bros.]

drawings made in these conditions are some of the most delightful and interesting things that have come down to us. But the two landscapes illustrated here belong to a different category: one is by a very great, the other by a nearly great man, and show the interpretation of nature by two powerful and highly individual minds. Each, I think, is in its way a minor masterpiece.

Fig. 1 is by J. M. W. Turner—the young Turner of about 1797—and is a view presumably in the Lake District (or Wales), carried out in the most delicate shades of grey and blue—a scene of classic repose, reminding one of certain pictures by Richard Wilson, with the solid lines of the tree as the keynote to the most subtle harmonies of light. There are numerous drawings by Turner of this period and quality to be found, and readers who still imagine that every Turner is worth thousands of pounds will like to know that this particular example is priced at 25 guineas. For a later drawing, made after the painter had discovered both himself and Italy, and bathed in rainbow colours, one would have to pay anything from £150 to £1000. Why these admirable grey and blue drawings should be so undervalued by the market passes belief, for they are in every respect worthy to be set alongside the others.

With Fig. 2 we are in a different mood altogether—a mood of passionate, fevered exaltation, discernible, I hope, even in a monochrome reproduction, from the nervous writhing of the outlines of the trees, and literally compelling in the original, for the



2. BY SAMUEL PALMER (1805-1881), FRIEND AND DISCIPLE OF WILLIAM BLAKE: "WOODLAND SCENE," A WATER-COLOUR OF ABOUT 1828 NOW BOUGHT FOR THE MUSEUM AT OTTAWA—A CONTRAST TO THE TRANQUILLITY OF THE DRAWING BY TURNER IN FIG. 1.—[By Courtesy of Walker's Galleries, Ltd.]

style, and never quite recaptured this youthful vision. How can we put it? He used his hands and eyes in later life, but when he was young he painted with his soul as well. The reason? An enthusiasm for William Blake, that strange man with the visionary imagination of an Isaiah and a more than prophetic

all had the greatest admiration for the old man; they met frequently in London, and when Palmer went to live at Shoreham, visited him frequently and dreamt of the Golden Age, luring Blake himself down to their country retreat in the autumn of 1826.

From classic repose and romantic intensity we proceed to Fig. 3—robust, good-humoured satire, in which department of endeavour we can also claim a high standard. This is a most able drawing among the hundreds we owe to Thomas Rowlandson, and represents a scene outside the New Rooms at Bath: note the chucker-out with folded arms and a short stick, and the thin, elegant gentleman next to him, obviously eyeing the cheerful visitor with disapproval. This last has always, apparently, been considered a portrait of George Morland the painter. With some diffidence, I venture to suggest that the drawing is even more interesting, and for these reasons. If you take the trouble to visit the Print Room of the British Museum, you will see there three drawings of Morland by Rowlandson, one particularly good, where poor George, in a green coat and a fancy waistcoat, is leaning against a mantelpiece; in each, Morland is a tall, comparatively slender, loose-limbed man, not at all like the cheerful, rotund individual of this drawing. No; I suggest that this personage is a jovial portrait of Rowlandson's great friend, Henry Wigstead, Bow Street Magistrate and amateur etcher. (For another portrait of Wigstead, see this page in the issue of Sept. 12, 1936.) I admit that likenesses are difficult to establish with certainty, but I think the resemblance in this case is too marked to be fortuitous. The two were companions on several journeys, two at least of which appeared in book form later. They went together in 1782 to Portsmouth to see the wreck of the *Royal George* (sunk on Aug. 29); in 1789 they took coach for Brighton and published a description of the place and illustrated it with eight aquatints. (Wigstead wrote the descriptions; Rowlandson drew and etched the plates; and Alken aquatinted them.) In 1797 they embarked upon a more ambitious expedition to North and South Wales; a book appeared in 1800, and five of the plates are by Wigstead himself.

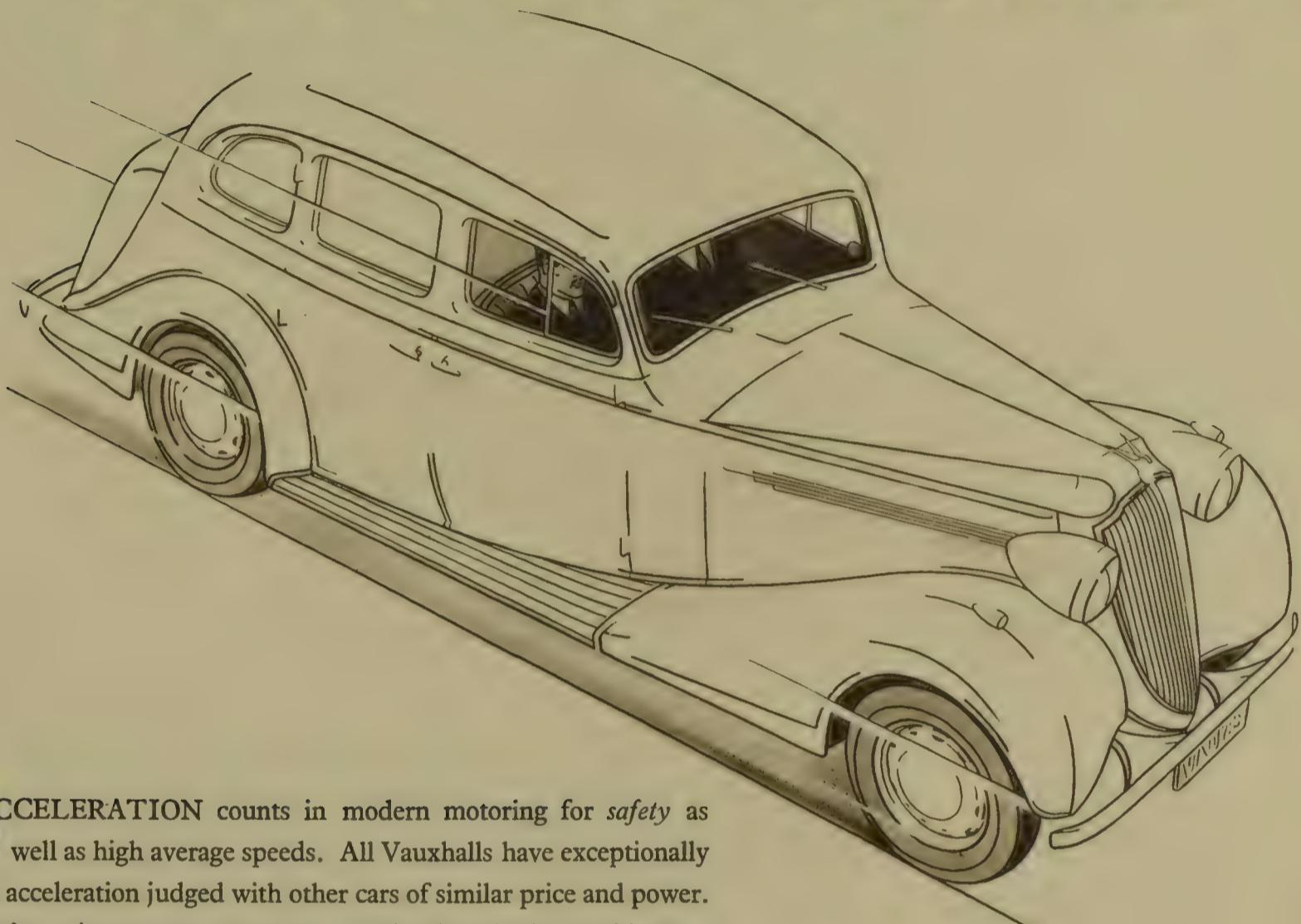
In short, an interesting man, this Wigstead, and I rather like to think that I have identified—at any rate to my own satisfaction—yet another portrait of him, even though it is a caricature. By the way, when I wrote about him last year I asked whether there were any of his descendants still alive—he died in 1800 and left two children. That enquiry produced no reply: perhaps a second broadcast will catch the eye of a reader who knows something about the family.



3. A WELL-KNOWN DRAWING BY THOMAS ROWLANDSON: A SCENE OUTSIDE THE NEW ROOMS AT BATH: THE ROTUND FIGURE HERETO THOUGHT TO REPRESENT GEORGE MORLAND, BUT (AS SUGGESTED IN THE ACCOMPANYING ARTICLE) MORE PROBABLY HENRY WIGSTEAD, ROWLANDSON'S GREAT FRIEND.

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FINANCE AND INVESTMENT.

By HARTLEY WITHERS.

RESERVES IN BRITISH INDUSTRY

WHY one is often asked, is it that American cars can still be sold in this country at prices profitable to their makers—for otherwise they obviously would not be sold here—in spite of the protection given to British manufacturers by the tariff on imported automobiles? Which is only another way of saying: Why is it that manufacturing costs are higher in this country than in the United States? The answer to this difficult question cannot in this case be found in the relatively high wages paid here, because it is well known that wage rates in America, especially in the automobile industry, are higher than anywhere in the world. But this fact of relatively higher costs, produced by causes apart from the wages bill, only indicates that British industry, even in the case of one of its most up-to-date and highly developed departments, still has considerable potentialities of reform up its sleeve, to be used if and when they are found to be necessary. If, in spite of many great improvements in the lay-out of the motor industry, the Americans can still earn profits by invading our market over a stiff tariff wall, it shows that we still have reserves to draw on, in case of need, through better organisation. If it were a question of wages, the difficulty would be formidable; for the wage-earners have shown, and will certainly continue to show, a very natural determination to resist any attempt to lower their standard of living. But in other respects—possibly in the direction of more standardisation—there must evidently be a good deal to be done, if the industry is really put to the test. It is possible that this testing time may come before we are much older; for the cost of living, which has been obligingly slow to move upwards during our recent recovery, is at last beginning to affect the purchasing power of the middle classes; and the small rise in the retail cost of cars that has lately been announced may prove to be more effective in checking sales than had been expected by the motor trade.

THE PROBLEM OF COSTS.

In defending rises in prices to the consumer, manufacturers often have a way of talking about costs of production as if they were something fixed and immutable, which could not be altered by human ingenuity. In fact, there is no such thing as a fixed

cost of production of any article—it is just as elastic at one end of the industrial process as capacity for output, another matter which is too often regarded as a fixture, is at the other. Witness the often quoted testimony of Mr. Henry Ford, who wrote in his book called "To-day and To-morrow" that "in 1915 we raised our wage from an average of two dollars and forty cents to a minimum of five dollars a day. Then we really started our business, for on that day we first created a lot of customers for our cars, and second, began to find so many ways to save that soon we were able to start our programme of price reduction." It is safe to say that in nearly all our industries, even those best equipped, there is still plenty of room to find, as Mr. Ford says, many ways to save. In so far as equipment is still behind the times, the scarcity of labour will encourage its improvement; and the present cheapness of capital, and the revived confidence of investors in applying for new industrial issues, make it easier for the backward industries to bring themselves up to date.

THE EXAMPLE OF STEEL

A steel famine is often talked of. It has even been suggested that this may have the happy result of putting an enforced end to the armaments race, because the powers that have hitherto been forcing the pace will be unable to obtain the necessary supplies. It certainly would be a humorous end to mankind's craving to arm itself to the teeth, if it were stopped by sheer inability to manufacture any more armour for lack of the necessary material. But this, apparently, is not likely to happen, for in time, and at a price, the supply of the necessary ores can be multiplied to an extent sufficient to satisfy the cravings even of Continental belligerents, who are, fortunately, much more likely to be kept quiet and peaceful by scarcity of wheat, for harvests appear to be poor in most countries of Europe with the exception of France, and it is not possible to feed armies on ration cards. But as to steel, we learn from the Import Duties Advisory Committee's report, lately issued, that technical developments have facilitated economical production from relatively low-grade ores, of which there are still, in this country, vast deposits, estimated at not less than 3000 million tons, sufficient for an annual output of ten million tons of steel for a hundred years. The largest body of these ores, containing probably about half the total, lies in Northamptonshire, the rest being divided between Lincolnshire, Oxfordshire, and Kent, with small deposits scattered

elsewhere. The use of these native supplies has lately been increasing. These facts are a comforting refutation of a commonly cherished belief that the iron ores necessary for steel-making are approaching exhaustion in Great Britain and that we are increasingly dependent on foreign supplies. When once this armament race is over, the steel industry, to which it is a serious hindrance to activity in exports, will have a great part to play in the development of international trade and communications, and British manufacturers, organised and united as they have never been before, are now in a position to negotiate with foreign competitors on equal terms. The problem, according to the Advisory Committee, is to "secure the systematic planning of the industry as a whole, and the maintenance and development of internal co-ordination and co-operation, with the aid of a tariff so far as is necessary and with the continuance of international agreements, while at the same time avoiding the evils of monopoly, safeguarding the public interest, and fostering efficiency."

INDUSTRY AND INVESTORS.

Similar problems, varied according to the conditions of each trade, have to be faced by most of our great staple industries, which have immense opportunities of expansion before them when once this war nuisance has been put into its right place. Now that the gold scare has been squashed and France appears to be making some attempt towards the restoration of her citizens' confidence in their franc, the threat of possible war is the only obstacle to the revival of international trade. As it is, the activity of shipping and of shipbuilding proves that the increased purchasing power conferred on primary producers by the rise in wholesale prices really is stimulating the movement of goods across the sea. It is rather unfortunate that the National Defence Contribution, even in its revised form, should deter investors from supporting British industry by buying and subscribing to the ordinary shares of companies engaged in it. A tax falling exclusively on those who take the risks of enterprise is highly inopportune at this moment. It seems, however, that investors are recognising that its effect, spread over the whole of industry, will not be too devastating; and the favourable reception given to some of the recent industrial flotations shows that cheap capital is still one of the advantages on which our manufacturers can reckon with confidence, as long as they put a reasonable proposition before investors.

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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

OUR British motor industry has certainly taken time by the forelock in announcing their new 1938 models in the middle of July. Also on July 1 the trade raised the prices of their motors by five per cent. or more by reason of the higher cost of the materials, iron, steel, and increases in wages to produce such goods. So Standard, Ford, Austin, and Morris concerns notified the public that they would have to charge a trifle more for their cars and other products. The Triumph Motor Co., Ltd., on the other hand, have reduced the list prices of several models and raised that of one by £3. Their 1938 programme includes an 80-mile-an-hour car costing less than £300, the 14/60 h.p. "Vitesse" saloon at £298. Last month the "Vitesse" cost £318; it is now £20 cheaper and yet has an improved specification.

The 1938 range comprises three distinct types—the "Dolomite," the "Vitesse," and the "Gloria." An altogether new "Dolomite" model is



OUTSIDE THE FIFTEENTH-CENTURY COTTAGES BELONGING TO THE BRITISH AND GLOUCESTERSHIRE ARCHAEOLOGICAL SOCIETY: A MORRIS "TEN" AT BIBURY.

the 1½-litre saloon, which has an overhead-valved engine of four cylinders, 1496 c.c. capacity rated at 11·8 h.p., listed at £328. Next up the scale is the 14/60 h.p. saloon at £348, the largest of the "Dolomite" series being the six-cylinder 2-litre saloon at £388. All these cars have the famous Triumph "Dolomite" radiator with other detail improvements, with a new design of bonnet louvre openings. The two Triumph "Vitesse" models—the 14/60 h.p. and the 2-litre—are both sports saloons capable of high speeds with roomy and comfort-giving coachwork. They cost £298 and £338 respectively, being £20 less for the 14/60 h.p. and £10 less for the 2-litre than before this reduction in price. Then there is the Triumph "Fourteen Gloria" six-window saloon at £288, a family car with a maximum speed and good acceleration.

Two new models, a big Austin "Seven" and a new long chassis Austin "Eighteen," are the outstanding features of the new Austin programme announced on July 14. The "Big Seven" is an entirely new model additional to the range, and is an enlarged version of the famous Austin "Seven" rated at 7·8 h.p. The "Big Seven" is rated at 7·992 h.p. yet develops 25 h.p. at 4000 revs. per minute. It has a four-door saloon, a new chassis and power unit, with rubber mountings, low periodicity springs, and full Girling brakes. The price of the Austin "Big Seven"

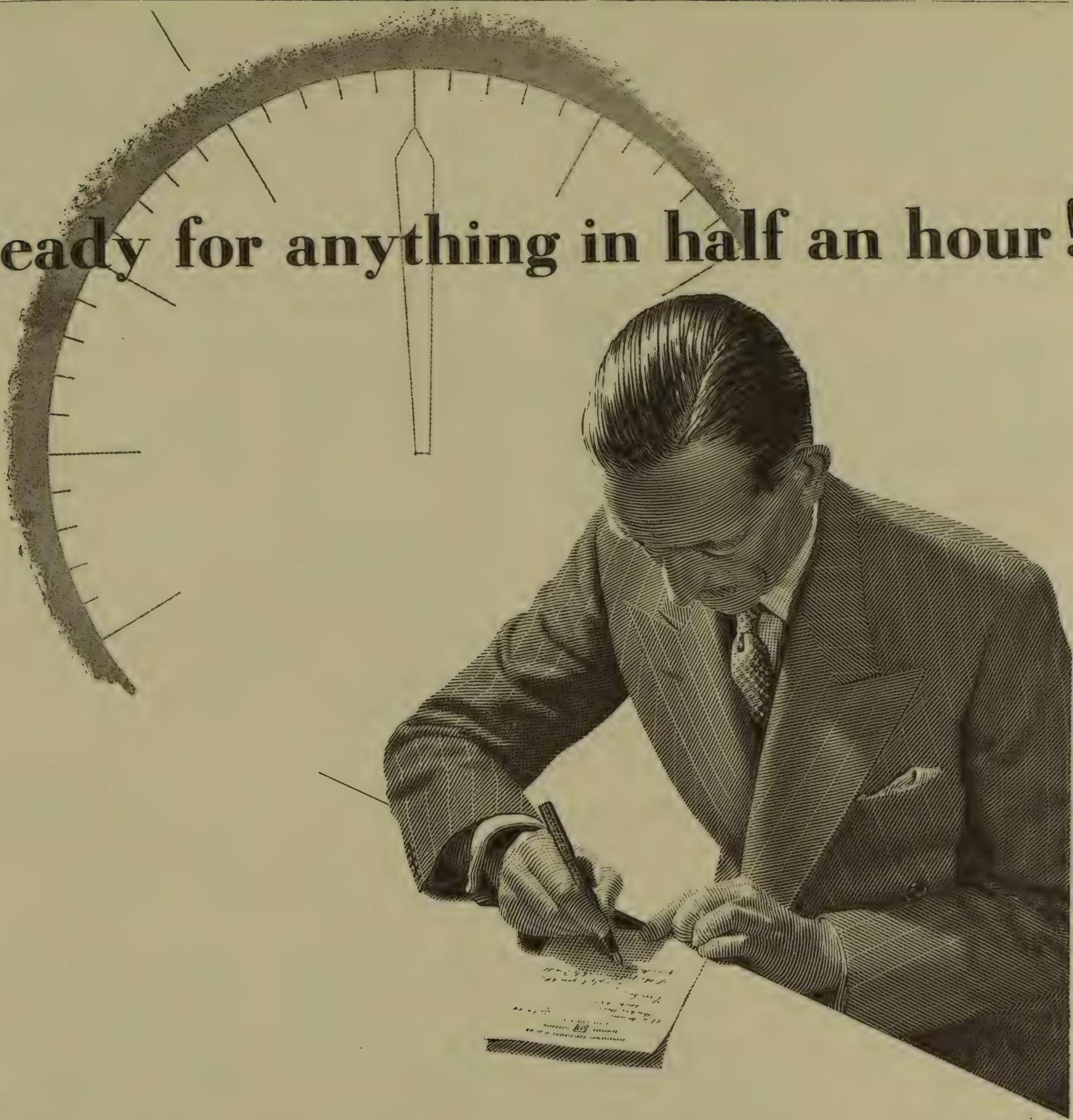


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The new Hillman "Minx," just announced for 1938, is in full production, and is certainly an extremely handsome car. The frontal appearance is particularly pleasing and there are many new features. The safety saloon is priced at £169, and the four-seater drophead coupé at £215.

sliding head saloon is £160 (or £5 less with fixed roof), as compared with £131 for the "Ruby" Austin "Seven" saloon or £128 with fixed roof. Prices have been raised for all the Austin models from £10 to £40 according to type and style of coachwork. The new "Big Seven" should prove a most popular car with the public. The new Austin "Eighteen" seven-seater "Windsor" saloon, listed at £375, is a real carriage bargain at its price. Ample seating and luggage capacity, a responsive six-cylinder engine and very well equipped comfort-giving bodywork with its mechanism rubber-mounted. The rear seat is adjustable for rake, and the two occasional seats are comfortable.

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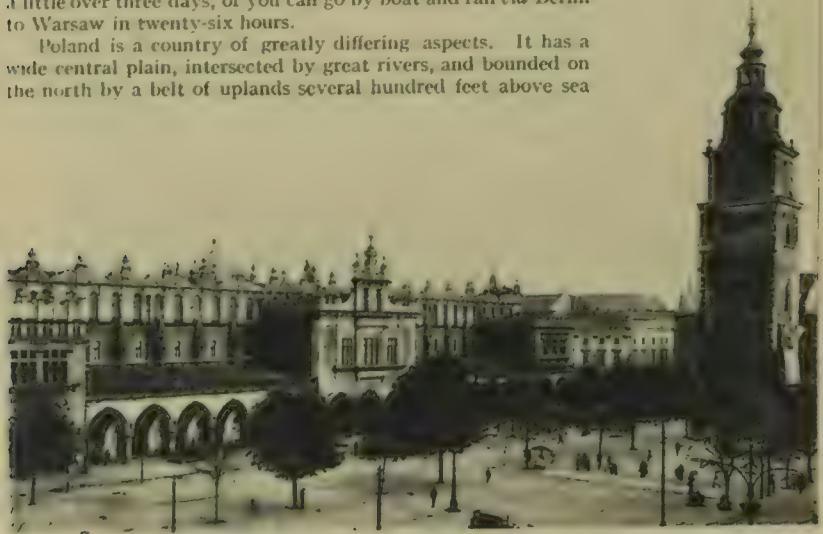
NOTES FROM A TRAVELLER'S LOG-BOOK.

By EDWARD E. LONG, C.B.E., FR.G.S.

SUMMER-TIME IN POLAND.

FOR a holiday well off the beaten track, a visit to Poland in the summer-time is a delightful experience, for the climate then is one that is very pleasant, travelling—by road or by rail—can be accomplished in comfort, and the rich and widely-varying vegetation of the country-side, and its picturesque peasant life, can be seen at its best. Moreover, you have the advantage of being able to choose between a journey to Poland by sea, from London to the Baltic seaport of Gdynia, or Danzig, via the Kiel Canal, a matter of a little over three days, or you can go by boat and rail via Berlin to Warsaw in twenty-six hours.

Poland is a country of greatly differing aspects. It has a wide central plain, intersected by great rivers, and bounded on the north by a belt of uplands several hundred feet above sea



IN THE HEART OF HISTORIC CRACOW, THE FORMER CAPITAL OF POLAND: A VIEW OF THE SQUARE SHOWING THE CLOTHIERS' HALL AND THE OLD CITY HALL CLOCK TOWER.—[Reproduced by Courtesy of the Polish Travel Office.]

level, where there are many lakes and marshlands; in the south-west, in Upper Silesia, there is a region of coal and iron mines; to the south, there is a fine range of mountains, the Western Beskydy, and, from here onwards, to the south-east, all along the border between Poland and Czechoslovakia, and up to where Poland and Rumania meet, are the great Carpathian Mountains, as yet comparatively little known to the British tourist, but which certainly deserve to be well known, for they contain some magnificently wild scenery. Then, in the east of Poland, there are vast stretches of lowland forest, and many fine rivers, among them the Bug and the Niemen; and there is the largest forest area in the lowlands of Europe, known as the Forest of Białowieża, 1053 square kilometres in extent, in which the character of a natural primeval forest is largely preserved. For the sportsman, Białowieża is a paradise, for there one is also able to shoot many varieties of winged game, and for the angler there are waters teeming with pike, tench, and red bream. A portion of the forest has been preserved as a National Park, and a Tourists' Hostel has been established there which enables visitors to explore the neighbourhood at their ease.

Among the Polish Carpathians, the section known as the Tatras is the highest, and one with a great many attractions for the tourist—rugged peaks with vertical walls of

granite, huge rocks scattered about in wild profusion, torrents and cascades, and a mountain lake, Morskie Oko, at a height of over 4000 ft., surrounded by majestic glaciers. Here dwell the Górale—the Polish mountaineers, lean and alert climbers, who wear a striking garb, and are a very interesting folk. Zakopane, a large and very well organised resort, with many modern hotels, is an excellent centre for the Tatras. Other mountain groups are the Pieniny, where there is a National Park, and the health resort of Szczawnica; the Western Beskydy, where is situated the State-owned spa of Krynica; and the Czarnohora, in the Eastern Carpathians, where live the Hutsuls. Historical associations in Poland are many, for under its ruler Boleslaus I. it was a great kingdom in the beginning of the eleventh century, and under Wladislaus II., Jagiello, in the early fifteenth century, it attained the rank of a Great Power. In Warsaw, the capital of Poland, and its largest city, with beautiful public gardens and handsome thoroughfares, the home of Polish drama and the ballet, and with a rich cultural life, the President of the Republic resides in a castle, rebuilt in the fourteenth and fifteenth centuries, in which the kings of Poland once lived, and in the Old City nearby, where the Old Market Square has still a mediaeval appearance, are many splendid buildings of the past, among them a fourteenth-century Gothic Cathedral. Another of the many sights of Warsaw is the house in which Chopin worked and lived. At Wilanów, not far from Warsaw, is the

Palace built by the famous King John Sobieski, the man who saved Vienna from the Turks.

Cracow, the ancient Polish capital, is a treasure-house of Polish history. Its majestic Castle on Wawel Hill, a royal residence for centuries, stands beside the old Gothic Cathedral of St. Stanislas, in which the Polish kings were crowned, and in which many lie buried, with such Polish patriots as Kościuszko, Poniatowski, Mickiewicz, and General Piłsudski. Portions of the old city wall remain, and a picturesque Round Tower, and in the fine old market-square, from one of the towers on St. Mary's Church, at noon, a bugle sounds, and ends abruptly. This is the famous "broken note," and it dates back to the days of Jenghiz Khan, when a Polish bugler gave the alarm at the approach of the Tartars, and fell, pierced by an arrow! Cracow has, too, the second oldest university in Europe; and five hours' distant by rail is Lwow, a very interesting old city, with the finest park in Poland, and a market-place surrounded by handsome old houses where, on market-days, one gets fascinating glimpses of Polish peasant life.



AN EXAMPLE OF A HARMONIOUS WELDING TOGETHER OF RENAISSANCE AND BYZANTINE MOTIVES: THE WALLACHIAN CHURCH AT LWOW, THE CAPITAL OF THE PROVINCE OF THAT NAME IN EASTERN LITTLE POLAND, AND ONCE KNOWN AS LEMBERG.

Photograph by Henryk Poddebski.

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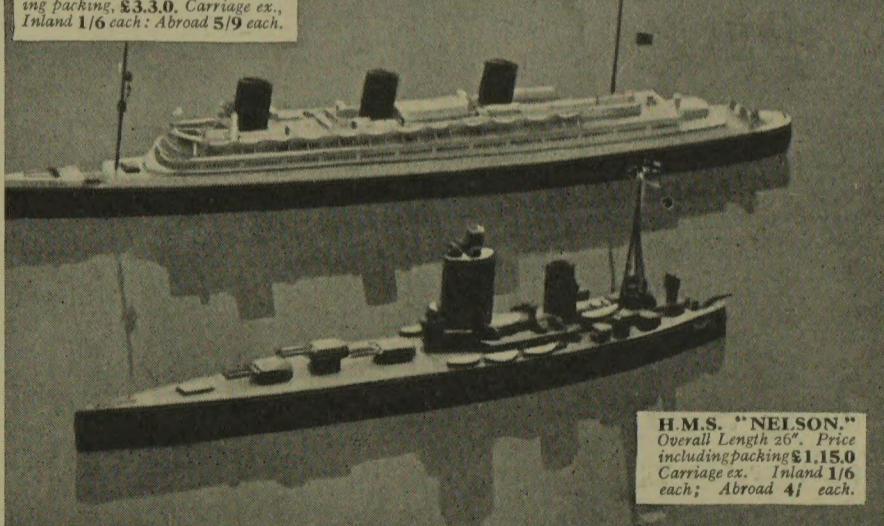
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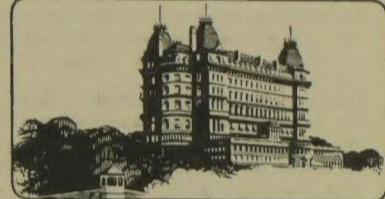
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BOOKS OF THE DAY.

(Continued from page 124.)

welcomed with open arms even in the most reactionary countries. From his congresses of art and his conventions of science, from his public lectures in foreign capitals and from the perpetual interchange of learning, may arise in the long run the small spark that will light the embers of reasonable intercourse."

To revert to the artist and his problems, unaffected by politics, I will end by mentioning briefly two interesting books touching very different phases of the subject. A valiant attempt to demonstrate to "the man in the home" that the work of living painters and sculptors is worth attention, as well as that of the old masters, is made in "MODERN ENGLISH ART." By Christopher Blake (Allen and Unwin; 6s.). This is a quarto album whose chief feature is a series of reproductions of characteristic work by fifteen well-known modern painters and five sculptors. Among the painters represented are Sickert, Augustus John, Wilson Steer, Laura Knight, C. R. W. Nevinson, Rothenstein, and Pissarro, while the sculptors include Epstein and Eric Gill. The introduction—not, I think, wholly convincing—seeks to lead us in the way we should go in contemplating works of art, and to release us from old-fashioned misconceptions. The notes on individual artists, facing the illustrations, might have been much

amplified on the large expanse of white paper left unfilled. Some of the works illustrated would certainly bear fuller interpretation, as their merits are not always obvious to the uninstructed eye.

Art in its widest sense enters into every man-made detail of human life, including all the objects we gather in our homes for use or ornament. Things are better than they were in my young days, but there is still much room for improvement. Candid and salutary criticism, with many valuable suggestions, is offered in "AN ENQUIRY INTO INDUSTRIAL ART IN ENGLAND." By Nikolaus Peusner. With twenty-four Plates, each containing several subjects (Cambridge University Press; 16s.). During two years, we are told, the author visited 150 manufactories, and he discusses the question from every point of view. He is no smooth prophet, and many of his verdicts are severe. "Things are extremely bad," he declares; and again: "Ninety per cent. of British Industrial art is devoid of any aesthetic merit." Discussing the reasons for this alleged state of affairs, he says that the public does not know itself what it wants, whereas most distributors or manufacturers know pretty well what *they* want. Their requirements are suggested thus: "As long as producers and distributors regard it as their sole object in business life to make money, it is a hopeless task to plead for better conditions of design." The remedy is obviously for the public to show that good taste pays.—C. E. B.

THE PLAYHOUSES.

"A SPOT OF BOther." AT THE STRAND.

THIS is one of those farces that will either make you laugh a great deal, or not at all. It is entirely lacking in wit; its action is purely physical, consisting of running upstairs, downstairs, and peeping into a lady's chamber while she is supposed to be dressing. Yet it is very funny if you go in the right mood. Someone has said that in a farce subtlety is not wanted. A comedian should go "bald-headed" for his laughs. Who, then, less hirsutely handicapped than Mr. Robertson Hare and Mr. Alfred Drayton! Actions, in this farce, speak louder than words. The first scene gives one a forecast of the author's unoriginality. Mr. Robertson Hare, as a nervous suitor, abetted by Mr. Drayton as a potential father-in-law, rehearses, with the aid of a couple of cushions, a proposal of marriage. No musical comedy has been so dull that it has not included such a scene. Yet, thanks to the comic genius of Messrs. Drayton and Hare, it is immensely funny, and sophisticated first-nighters laughed so loudly they might have been seeing it for the first time. The plot, such as it is, does not start until the second scene, when Mr. Hare picks up a fainting lady on a golf course, and drives her to the nearest inn. Once in the inn, Messrs. Drayton and Hare revel to their hearts' and the audiences' delight. They shiver before the menacing glare of sinister spies; quiver beneath the amorous glance of a delectable adventuress. They fall over empty pails, and on the first night Mr. Hare accidentally broke a (fortunately empty) jeroboam of champagne. They are blown up by high explosives; also, verbally, by their wife and sweetheart. It is all a mad, inconsequential rush, with the author taking even less credit than is customarily accorded to a farce writer. Messrs. Drayton and Hare carry the whole thing on their shoulders. They are, if one is in the mood, vastly amusing.

"THEY CAME BY NIGHT,"
AT THE GLOBE.

Mr. Owen Nares plays a gentle jeweller as naturally as if he had been born with a watchmaker's glass in his eye. For the sake of the plot (there can be no other reason for not going straight away to Scotland Yard) he allows himself to be blackmailed by a gang of crooks into becoming the "fence" for their stolen property. A damsels in distress, lurking vaguely in the background, makes his assent a heroic action. Forced to participate in the robbing of a safe, he contrives to give the alarm to the police, escapes with the gang, and is about to be "beaten up" by them when Scotland Yard arrives to the rescue. He is left with little more than a stain on his character, an attractive heroine, a bar of solid gold, and a sick nephew in hospital, whom he sends to sleep over the telephone by telling one of the dullest bedtime stories that ever kept a poor child awake.

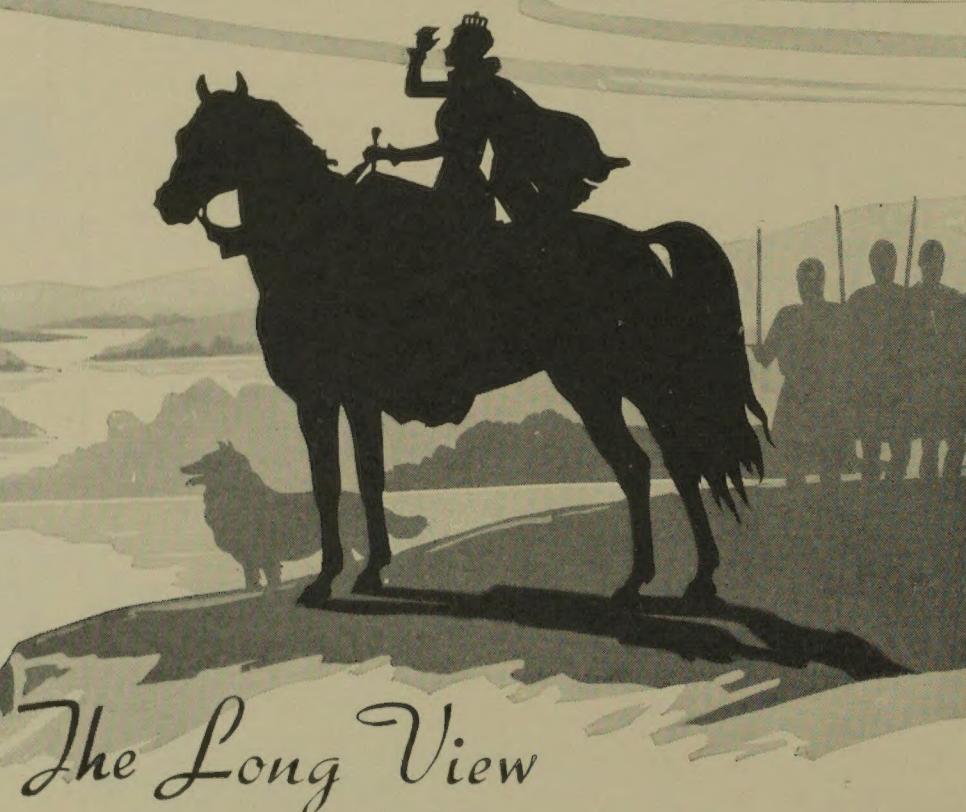
"KING OF THE CANNIBAL ISLES."

(Continued from page 110.)

It might have blown over, but Thakombau's government had something more serious to deal with—the Tongan question. The "Friendly Islanders"—a conceited and aggressive race—had already overrun part of Fiji, and the Tongan chief Maafu was officially recognised as Viceroy of Lau. But his allegiance was a sham; the Tongan question grew more acute every day, and looked like ending in war throughout the whole country. As a way out, Queen Victoria was again asked—in 1874—to take over Fiji. The prime mover was the old King himself, but even Maafu seems to have been relieved to hear that it was all settled, and "the British flag was to be the flag."

This is a happy ending, no doubt, and yet, when the Royal Standard flying over the Palace is solemnly lowered, one cannot help feeling melancholy. It is sad to think that "the days when Thakombau was Rex" are so long ago. All the more should we be grateful for a chronicle which will at least save them from the "iniquity of oblivion."

K. J.



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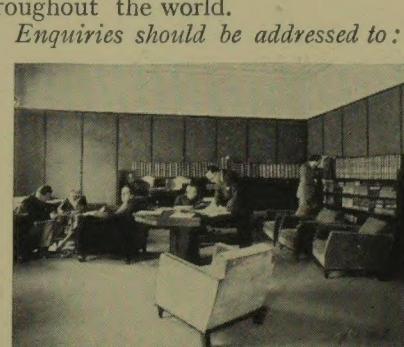
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